

RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Rabindranath Tagore (1861–1941) won the Nobel Prize for Literature in 1913. His works cover almost all the established genres of literature and the performing arts. As a major thinker, he addressed a wide range of issues thrown up by the nationalist movement in the country and the global crises of his time. He conceived and set up Visva-Bharati as a university and a 'centre of Indian Culture' with international connectivity. Late in life, he turned to painting, producing a formidable body of work, pioneering modernism in Indian art.

Rabindra Chitravali is the most comprehensive documentation of any modern Indian artist to date, in its collection of more than 2000 images of Tagore's paintings, drawings and doodles, most of them reproduced—with special care to capture the tones and colours of the originals—for the first time ever. A rich critical apparatus—including commentaries, notes, relevant information and technical details relating to the works reproduced, and an overarching introduction, all provided by Professor R Siva Kumar; translations of Tagore's own writings on art and aesthetics and his own paintings, culled from his essays, correspondence, notes and recorded conversations, and published reviews of his exhibitions—provides a framework for a fresh reading of the works.

The complete set (in four volumes and supplements) includes an annotated thumbnail catalogue that will be useful for scholarly cross-references.

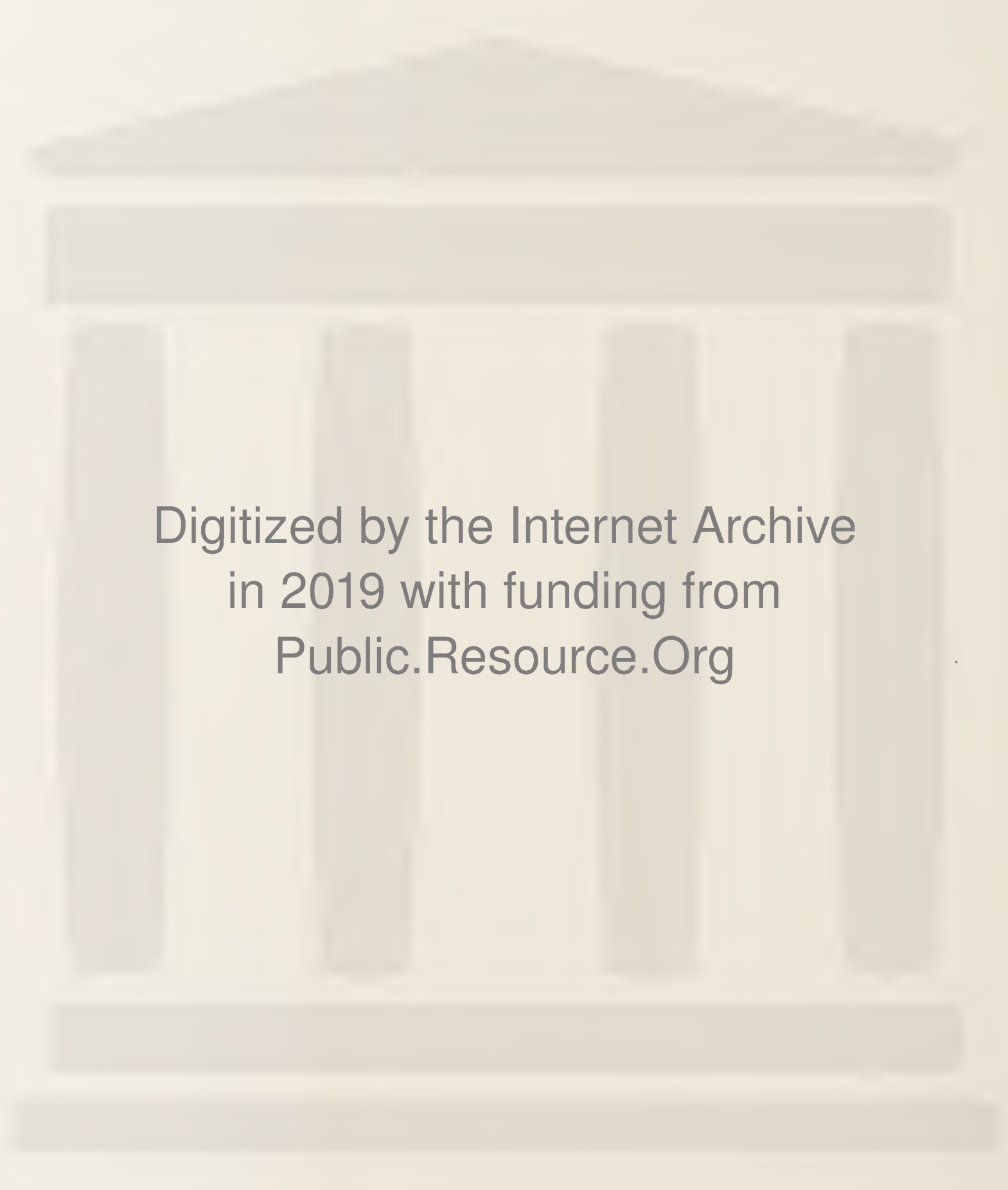
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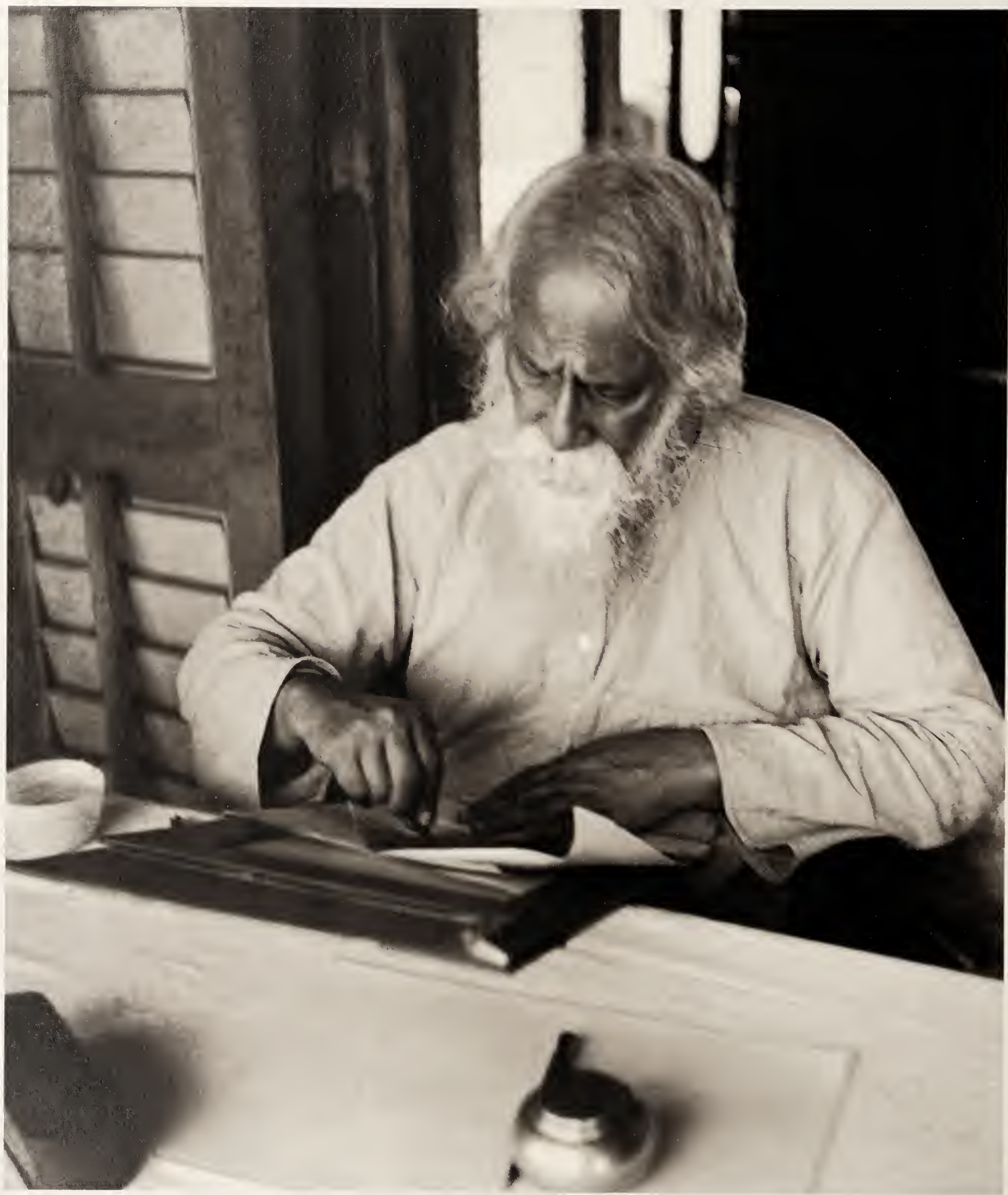


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Paintings of Rabindranath Tagore



RABINDRACHITRAVALI

Paintings of Rabindranath Tagore

Edited and Introduced by R Siva Kumar

Volume 1

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1861 - 2011

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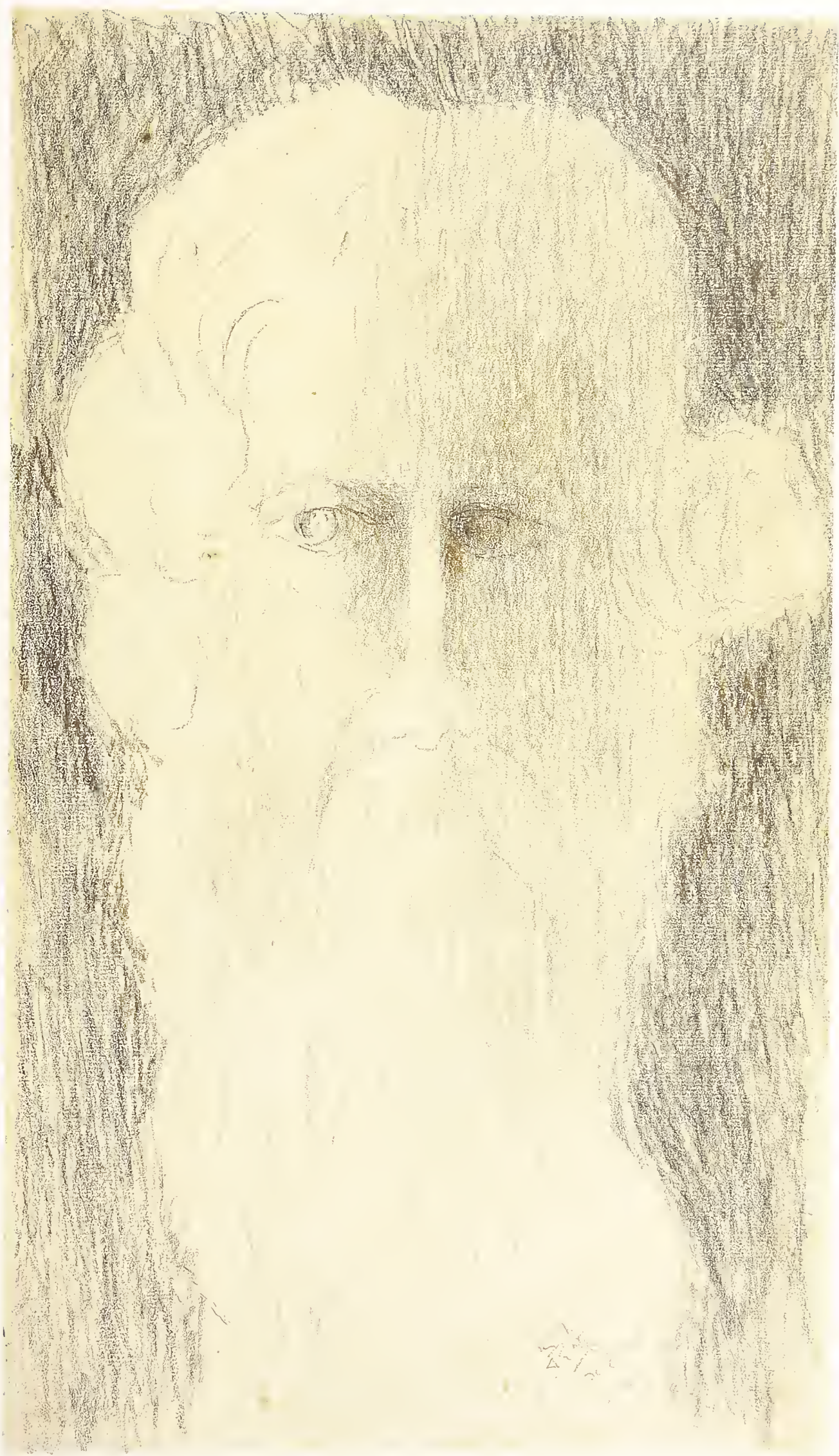
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प्रधान मंत्री

Prime Minister

FOREWORD

What began as scribbles on manuscript pages of a poet *extra-ordinaire* soon transformed into unbelievably resplendent and variant shapes and the world witnessed the dawn of yet another aspect of Gurudev Rabindranath Tagore's genius. As we look back now to gauge what must have gone on in the great poet's mind when he took to a new form of expression, we realize that his enormously varied drawings and paintings have perhaps gone through stages of evolution. Till today, there exists no complete anthology of his drawings and paintings. With these volumes that pay tribute to Tagore's journey through colours, figures and shapes, it is hoped that this gap will be filled at a time when we are celebrating the 150th year of his birth.

It is a matter of great pride that a large number of Tagore's creations are well-preserved in *Rabindra Bhavana* and *Kala Bhavana* – the two famous institutions of *Visva-Bharati*, thanks to the initiatives taken by his son, Sri Rathindranath Tagore, and subsequent authorities of this seat of culture. I congratulate the *Visva-Bharati*, the *Pratikshan* and all those who have been associated with the preparation and production of this seminal work. I am glad to note that this work began as a follow-up of one of the first decisions of the National Committee for commemoration of Gurudev Rabindranath Tagore's 150th birth anniversary.

Tagore presented himself as a painter for the first time at the fairly advanced age of 69, thanks to the support and encouragement of his fellow poet and friend – Victoria Ocampo. However, the unexpected success and unusual appreciation of the exhibitions of his paintings held in Paris, England, Germany, Denmark, Switzerland and America in 1930, made him a confident and conscious artist and provided the impetus and inspiration for him to engage with this new creative medium. In fact, Tagore himself provides, in an essay titled 'My Pictures', an explanation for his paintings in these words: "The world of sound is a tiny bubble in the silence of the infinite. The Universe has its only language of gesture; it talks in the voice of pictures and dance. Every object in this world proclaims in the dumb signal of lines and colours, the fact that it is not a mere logical abstraction or a mere thing of use, but it is unique in itself, it carries the miracle of its existence".

Tagore gave the country the spirit of humanity and the urge to fight against oppression and colonialism. Tagore was a seer and a healer of society. Ernest Rhys said this of Tagore: "A sharper force drove Tagore to look to the ills of his times, and he became, instead of its ascetic, or its hermit in the wilderness, its Healer, its Discerner, and its Interpreter. He did it by the simplest magic of heart and mind, such as poets and children know". Those who understand his language would know that his writings, songs, performances and paintings all do this healing for us.

That Tagore was engaged in addressing questions that had long-term and wider implications than those that were of immediate concern to this fellow-travellers in the fields of verbal as well as visual arts is well-known. He approached pictorial language from a much wider horizon. Just as he was a poet-ideologue of the modern India in the making, he made a lasting contribution in many other fields like rural development, education, promotion of rural arts and crafts, etc. His pioneering work in visual arts comes out clearly from *Rabindra Chitravali*. These paintings are a testimony of the importance of not only reason and logic in Tagore's scheme of things, but also of inner strength and self-belief. They adequately demonstrate that Tagore was a self made and self taught intuitive artist *par excellence*.

Let us celebrate this genius of modern India who built bridges between the east and the west as well as the past and the future.

New Delhi
4 April, 2011

Manmohan Singh
(Manmohan Singh)

A Private World Revealed

*Pranab Mukherjee, Honourable Finance Minister,
Government of India and Chairman, National Implementation Committee
on Commemoration of the 150th Birth Anniversary of Gurudev Tagore*

Gurudev and the Mahatma, as they called each other, had a little tiff over what the latter described as the former's 'begging expedition' to raise funds for Visva-Bharati, performing his dance dramas all over the country. As Gandhi pleaded with him (in a letter dated 19 February 1937) 'on bended knees to forgo the expedition,' Tagore was offended and took his stand on 'the dignity of the mission which I am glad to call my own—a mission that is not merely concerned with the economic problem of India or her sectarian religions, but which comprehends the culture of the human mind in its broadest sense. And when I feel the urge to send abroad some poetical creation of mine, which according to me carries within it a permanent standard of beauty, I expect, not alms or favour, but grateful homage to my art from those who have the sensitiveness of soul to respond to it.' In the same letter (sent on 26 February 1937), he made the proud claim, 'It is part of a poet's religion to entertain in his life a solemn faith in his own function, to realize that he is specially called to collaborate with his Creator in adding to the joy of existence.

Let me confess that I should like nothing better than proudly to sit by the side of the artists trained by me when they try to give perfect expression to my dreams of beauty in their rhythmic movements and voice, and so be able to tell them that they have done well.'

Between the two of them, Gandhi and Tagore had been for all those years of our struggle for freedom, the guardians of our ethical and aesthetic sensibilities. Mahatma Gandhi, no great connoisseur of the arts, could still 'regard the Poet as a sentinel warning us against the approaching enemies called Bigotry, Lethargy, Intolerance, Ignorance, Inertia and other members of that brood.' For Gandhi, Tagore remained a point of reference for a more inclusive agenda of spiritual regeneration of the new nation as it was defining itself in the process of the national movement. It was the Gandhi-Tagore interactions and exchanges that led to the historic Haripura project, when the Haripura Congress site was decorated with posters by Nandalal Bose evoking the nation and its communities in striking visuals, adding to the political deliberations the living presence of

the people at large, who more often than not get decentred in such discourses.

Disturbed by the signs of a crisis in civilization, Tagore in his last years sought to turn Visva-Bharati into an institution that could nurture a culture capable of standing up to the onslaught of what he called *bastulubdhata* (i.e. the greed for material gains). The arts were an essential part of the curriculum he envisaged. The rich tradition of public art—the murals and sculptures—that Visva-Bharati can boast of, with works by masters like Ramkinkar, Nandalal, Benodebehari, Somnath Hore and K G Subramanyan, has grown along Tagore’s vision. Tagore envisaged the arts working their way into the creative core of the students of Visva-Bharati, for he found the ultimate freedom in the ‘freedom of creativity,’ the urge to break into creativity, with the spirit and the skills it called for.

The civilizational passion that drove Tagore to his engagement in refurbishing and recasting Visva-Bharati, with the arts—performative and visual alike—as a major component in

the process, was affected by a sense of the enormity of the task, the series of deaths of friends and kinsfolk and his own failing health in the 1930s; bringing to him thoughts of death and the anxiety of an unfinished ‘mission.’ With the great desire to work till the end, Tagore could invest his creativity at this stage in painting, where he could conjure up from deep within, ‘the phantom of faces,’ as he called them, or images from ‘the cave of the primitive in my mind,’ ‘fragments of forms stored in the mind.’ After a whole lifetime spent in the open courtyard of *khyati*, the public gaze, he sought to withdraw into a more private space, and leave for posterity a glimpse of that space even as he dug into it.

The present publication has a historic importance, with the nation as it were—operating through our government—helping Visva-Bharati, the poet’s laboratory for experiments in cultural self realization and self expression, to offer to the world access to this intensely private space that Tagore treasured so secretively.

कुमारी सैलजा
KUMARI SELJA



आवास और शहरी गरीबी उपशमन मंत्री
एवं संस्कृति मंत्री
भारत सरकार
निर्माण भवन, नई दिल्ली-110108
MINISTER OF
HOUSING AND URBAN POVERTY ALLEVIATION
AND MINISTER OF CULTURE
GOVERNMENT OF INDIA
NIRMAN BHAWAN, NEW DELHI-110108

Message

It is a matter of great pride that "RabindraChitraVali", a compilation of digitized images of 2,000 paintings and sketches of the Nobel Laureate Gurudev Rabindranath Tagore is being published for the first time, as a part of commemoration of his 150th Birth Anniversary, with support provided by the Ministry of Culture.

The Four annotated volumes have been sourced from the rich collection of Tagore's works held by Visva-Bharati, Rabindra Bharati University and National Gallery of Modern Art. Pratikshan Publication has handled the complex and sensitive work with commendable professionalism.

I am confident that this unique and landmark publication will perpetuate the iconic legacy of Tagore in an enduring manner and extend its reach to a discerning global readership.


[Kumari Selja]

Rabindra Chitravali: a few words

Rajat Kanta Ray

Vice-Chancellor, Visva-Bharati

The unique pictures of Gurudeva, which belong to no school of art at all, were the product of a triple entity: Rabindranath himself, his *Jivanadevata*, and his beloved devotee, Victoria Ocampo. The three souls fused into one to produce the miracle. That, at any rate, is what happened according to his own account of it. It happened in this manner. The mysterious spirit, in whom he recognized the ‘Lord of my Life’ in middle age, had chosen him in his youth as the instrument to express what He/She wanted him to say (rather than what he planned to say in his poems and songs). It was the same spirit who decided that he should take up painting in his old age, something which he had not contemplated at all. And by then, perhaps, ‘Vijoya’, as she rechristened Victoria, had herself become a component in his mental image of *Jivanadevata*. It is well known that Rabindranath’s pictures took shape from the doodles in his literary manuscripts. Victoria Ocampo, the wellknown patron of the arts, encouraged him to do so. He began in right earnest after his fateful encounter with her during his visit to Argentina in

1924. He won international fame as a painter in consequence of the Paris Exhibition of his pictures (1930), which she arranged and financed for her Gurudeva.

It appeared to him an inexplicable happening, for, as he confessed, his pictures ‘did not have their origin in trained discipline.’ On the contrary, they grew out of his ‘instinct for rhythm,’ and his ‘pleasure in harmonious combination of lines and colours.’ He recorded how his images began at the tip of the pen like a motor activity of his hand, which moved aimlessly but consciously, until it got a direction that would suggest a figure, a face, an animal, etc.

In the first *Chitralipi*, which he brought out as the only collection of his paintings (a small one), he wondered: ‘A strange face, uninvited/ Hovers before my brush / Making me wonder/ Whence does it appear.’ There was a more revealing confession in the same book, which contained the pictures of a mysterious feminine face: ‘She is the woman ever strange to me / And yet I seem to know her.’

The present collection of his paintings, so far the most comprehensive, contains the pictures stored in Rabindra Bhavana (Santiniketan), Kala Bhavana (Santiniketan), the National Gallery of Modern Art (Delhi and Bangalore), Rabindra Bharati University (Calcutta), and Indian Museum (Calcutta). These collections are indisputably authentic. The book also contains a valuable text by our Professor of Art History, Raman Siva Kumar, who has compiled, arranged and analysed these enigmatic pictures with all the knowledge and penetration of his mind.

The project, which has now added to the published oeuvre of Gurudeva the most important work since *Rabindra Rachanavali*, arose as part of an over-all plan to revive Visva-Bharati. The High Level Committee (HLC) on Visva-Bharati, chaired by Sri Gopalkrishna Gandhi, the then Governor of West Bengal and Rector of Visva-Bharati, was in full session when I suggested to him two closely related projects: the *Kalanukramik Rabindra Rachanavali* (an idea of my youth) and the *Rabindra Chitravali* (an idea suggested by Sri Somen Mitra, IPS, during a visit to

advise me on an electronic security system for Rabindra Bhavana, Visva-Bharati). Both ideas figured in the recommendations of the HLC Report, and then our Chancellor, Professor Manmohan Singh proclaimed the *Chitravali* and the *Kalanukramik Rachanavali* as part of the nation's celebration of the 150th year since Gurudeva's birth.

I feel at the fruition of the project as if Gurudeva is still engaged in keeping active 'the lady of Lines' whom he had invoked on 21.07.36 (*Chitralipi*). His *Jivanadevata* has made sure that what he did then will linger among us now: 'Fragments of forms stored in the mind / Combine in pictures at the magic touch of art.'

ACKNOWLEDGEMENTS

This prestigious project could not have been realized without the contributions of our distinguished co-sharers in this venture and our own staff. I acknowledge the contributions of the following: Sri Pranab Mukherjee, who helped the venture from behind the scenes out of love for Gurudeva;

Sri Jawhar Sircar, Secretary, Ministry of Culture, Government of India, and his colleague, Dr (Ms) T Kumar, Joint Secretary (Culture), who speeded up the project and supported it by every means possible; Sri K K Banerjee, Director, Raja Rammohun Library Foundation (Kolkata), Ministry of Culture, who monitored this project closely on behalf of the Ministry; Sri Priyabrata Deb of Pratikshan who made this his very own project and brought all his specialized skills as art publisher to bear upon it; Sri Samik Bandyopadhyay who copyedited the book with his accustomed ability; the printers, Pragati Offset, Hyderabad, and especially Sri Narendra Paruchuri, whose team made the final picture reproductions closer to the originals than ever before in the past; the Pro-Vice-Chancellor, Professor Udaya Narayana Singh, who, as Acting Director of Rabindra Bhavana, provided the critical administrative input for this massive project; Professor Karuna Sindhu Das, the Vice-Chancellor of Rabindra Bharati University; Professor Rajiv Lochan of the National Gallery of Modern Art; Sri Anup Matilal, Director-in-Charge of the Indian Museum and his predecessor, Professor K Basa; Sm Rai Ganguly who helped prepare the catalogue; Colonel M M Mitra, Registrar, Visva-Bharati; the Principal and staff of Kala Bhavana, including the former Principal, Professor Pankaj Panwar and Curator Sri Sushobhan Adhikari; the Director and staff of Granthana-Vibhaga; and, very importantly, the dedicated staff of Rabindra Bhavana, notably, Sri Samiran Nandy, who did a

wonderful work with his camera in creating images of the paintings with impeccable standards, Sri Devendranath Dubey, art conservation specialist, who provided technical help to Professor R Siva Kumar. Others included Sri Tushar Kanti Singha, Sri Utpal Mitra, Sri Ashish Hazra, Sm Purba Banerjee, Sm Nabodita Sarkar, Sri Gautam Chitrakar, Sri Tapan Kumar Basak, Sri Sujit K Puthi, Sri Sadananda Shaw, Sri Shobhan K Rooj, and Sm Samapti Samanta, all of whom worked under the leadership of the former Director, Professor Swapan Majumdar, and the present Director and Pro-Vice-Chancellor, Professor Udaya Narayana Singh, and Special Officer Sri Nilanjan Banerjee. I thank them and Professor R Siva Kumar above all, for helping us realize a project close to our heart.

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ସବୁ କି ଅନ୍ୟତ୍ର ବୋଧ

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Tagore as Painter: Discovering new limits of language

Udaya Narayana Singh

Pro-VC, Visva-Bharati and Director, Rabindra Bhavana

The question that bothered Tagore all his life, evident in his dissatisfaction about what he wrote and the way he did it, or as to why he used a medium that crossed the limits of verbal semiosis, is this twin question with respect to language. First, is the complexity of the world around us—or the world within—truly representable through language? Alternatively, is it true that our language derives its complex, intricate and layered structure because it has to deal with a dense content which is at once within and outside its author or originator? His linguistic designs, like Byzantine architecture, carries influences from the far east to the far west. Secondly, does language begin where silence ends, often lashing as waves against a vast coastline of content? Does silence enter into his system of representation, and occupy the centrestage of all his semiotic activity?

In Tagore's paintings, colour, season and emotion gain in dimension. In 'My Pictures', Tagore wrote: 'The world of sound is a tiny bubble in the silence of the infinite. The Universe has its only language of gesture;

it talks in the voice of pictures and dance. Every object in this world proclaims in the dumb signal of lines and colours, the fact that it is not a mere logical abstraction or a mere thing of use, but it is unique in itself, it carries the miracle of its existence.'

To understand Tagore one has to appreciate the strife within himself in trying to negotiate with many of these issues. In his lifetime, he was sometimes criticised for being too Western in his ideas and thoughts, and not sufficiently Bengali or Indian in spirit; or blamed for looking into the past in the Oriental tradition. It is my conjecture that at times, several traditions develop in a particular direction, making it difficult to decide whether one is influencing the other. With respect to his ideas on the limits of language, something similar seems to have happened.

It is not surprising that Wittgenstein who revolutionized our inquiry on language and philosophy, appreciated Rabindranath's use of silence in his texts. That the theory of numbers that define the colour codes, fails

to capture this important aspect of man's attempt to break free of the 'boundedness' of language, while remaining within the realm of language, was realized by Wittgenstein along with thinkers like Tagore and Aurobindo. In the meetings of the Vienna Circle in 1927–28, Wittgenstein would read out Tagore's poetry when he did not like to respond to his fellow positivist philosophers. The idea of the Self which is bounded finitely to the finite and infinitely to the infinite at the same time (Kierkegaard), which would seem to be a contradictory proposition, is crucial to the understanding Tagore's writings and drawings. The idea comes into play in his *Sadhana* (1913/16): 'Man's words are not a language at all, but merely a vocal gesture of the dumb . . . The more vital his thoughts the more have his words to be explained by the context of his life.' He identified the walls that 'nurture' civilizations, leaving 'their mark deep in the minds of men;' so that men seeking meaning 'are stopped by the outside wall and find no entrance to the hall.' He argued that 'man's history is the history of his journey to the unknown in quest of the realization of his immortal self—his soul.'

Exploring the limits of human expression, Tagore, Wittgenstein and Kierkegaard feel that when the din of all questioning dies down and the big waves of doubt ebb, nature upholds Silence—marking the boundaries of each word and the precedent expression, or standing like a brick wall between sentences. Tagore himself asks this question in a poem (*The Stray Birds*, 1916: Poem 12):

What language is thine, O sea?

The language of eternal question.

What language is thy answer, O sky?

The language of eternal silence.

It is this 'wall', the immovable edifice that Tagore talked about breaking. If he were only a bard, singing songs of love and peace, we would have still hailed him. But that he had a project of immense importance for a new world in the way he crossed the limits of language—when he moved into the parallel world of visual arts—will have to be appreciated now that through these volumes he is emerging with a new identity—as a practitioner of visual arts.

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A note from the publisher

As publishers, we have shared in the excitement of producing this four-volume set of *Rabindra Chitravali*, the largest collection till now of the paintings of Rabindranath Tagore, along with our two partners on the project, viz. Visva-Bharati, the repository of most of these works, and the Ministry of Culture, Government of India, who bore the major part of the expenses of the production, as a gift to the nation. Dr Manmohan Singh, Honourable Prime Minister, Government of India, was instrumental in the germination of this project. Sri Jawhar Sircar, Secretary, Ministry of Culture, Government of India and the officials of the Ministry of Culture have provided all the facilitation necessary.

Sri Pranab Mukherjee, Honourable Minister for Finance, Government of India, and Chairman, National Implementation Committee, has taken a personal interest in the project from its inception, and contributed considerably to the smoothening of the inevitable complications that come in the way of accomplishing such an ambitious project.

It has been a long process, beginning with the photographing and subsequent delicate colour correction of the images, carried out with meticulous care by Pragati Offset Private Limited, Hyderabad. Narendra Paruchuri and Biswanath Ghatak of Pragati, ever so patient and accommodating throughout, coordinated the complex and intricate procedure, capturing, developing and perfecting the images, through a series of stages. Pragati shared our concern to ensure perfect reproduction of the works of Tagore, under the supervision of Prof. R Siva Kumar, who brought his scholarship in the field to bear on reprography as well as in his documentation and critical assessment of the doodles, faces, masks, caricatures, flora and fauna, portraits and characters, figures and gestures, landscapes, and the entire range of Tagore's creativity in the visual arts.

As an institution, Visva-Bharati, and its Vice-Chancellor, Rajat Kanta Ray, supported the venture by allowing us access to its rich store of resources and accumulated information about Tagore. Invaluable assistance was provided by Rabindra

Bhavana, the Visva-Bharati museum and archives, and its officials. Udaya Narayana Singh, Pro-Vice-Chancellor and Director, Rabindra Bhavana, with his troubleshooting abilities has been one of the key figures in coordinating this project. Nilanjan Banerjee, Special Officer, Rabindra Bhavana, has been kind enough to help whenever it was needed.

We were overawed by the responsibility of designing a book that claimed to present to the world for the first time ever virtually the entire corpus of Tagore's work in the medium. With Samyabrata Deb overseeing and advising, and Ayesha Sarkar laying the book out, volume by volume, with impeccable taste and great aesthetic sensitivity, it became a creative process by itself.

Senior painter Ramananda Bandyopadhyay, and Sujit Roy of Rae and Company Private Limited have been extremely kind in advising us on various aspects of the project. Supratik Bose, Jogen Chowdhury and Dr Sushovan Banerjee have been, as usual, generous

enough with their support. The former Director of Rabindra Bhavana, Swapan Mazumdar, in his official capacity had taken a special interest in the project when it was initiated.

Suddhabrata Deb has played an important role in the realization of this project with his expertise in several areas of communication and public relations.

It is now for the viewer / reader to set out on his / her voyage of discovery through the paintings of Rabindranath Tagore.

Introduction

R Siva Kumar

Rabindranath was apprehensive of the reception of his paintings by his contemporaries but was almost certain that they would, along with his songs, outlive his creations in other forms of art and gain in recognition with time. He had two considerations in mind. On the one hand he believed that his contemporaries were not yet ready to receive his paintings, which were unlike anything that was being produced by Indian artists of his time; they had an alien look and lacked in conventional representational skills. On the other hand he believed that painting, like music, and in fact even more than music, and unlike all other arts that depended heavily on language, was closer to nature and more universally appealing and understood. He was convinced that creative work overtly tied up with language and its conventions would eventually slide into oblivion with changes in language. While the Bengali language has not changed enough as yet to render his literary writings inaccessible as he had feared, the interest in his painting, especially among his countrymen, has been steadily growing since the forties.

Although Rabindranath was almost certain that his compatriots would not care for his paintings, this was not entirely true. While the popular and art world response was cautious, Abanindranath Tagore and Nandalal Bose took immediate and positive note of his work and the latter, going beyond approval, also tried to explain it. And the appreciation was not limited to his circle either, though Rabindranath himself was not aware of it. One of the first Indian artists outside his own circle to respond enthusiastically to his work was Amrita Sher-Gil who became to many the chief exemplar of modernism during the 40s. She was a visitor to the first ever exhibition of Rabindranath's paintings in Paris in 1930. She stumbled upon it while visiting the Théâtre Pigalle where one of her works was on show in an exhibition of the Beaux Arts Students' Circle of Women, and is reported to have declared with characteristic impulsiveness: 'I like his drawings better than his poetry even.'¹ Back in India she continued to argue his case with Karl Khandalavala, her friend and art critic, who was not convinced of Rabindranath's talent and modernism.² To her he was almost as good as Soutine,

one of her favourites among the modern Western painters.³

The first generation of post-Independence artists in India was generally not as vocal or confessing as Sher-Gil. Rabindranath's paintings along with those of Gaganendranath Tagore, Sher-Gil and Jamini Roy formed a constellation that showed them the way ahead. But eager to assert their individualism they were almost unwilling to acknowledge any cultural debt; especially to someone they saw as a part of the nationalist initiatives of the previous generation. However, their works tell a different story. The expressive faces, sometimes overcast with enigmatic emotions, and the ambivalent gestural compositions in their paintings suggest an affinity with Rabindranath's art. With the greater openness to the national modernist legacy among the next two generations of artists, this is more openly acknowledged.⁴

The change of opinion about Rabindranath's paintings has been radical over the last eight decades. If they were looked upon as the whims of a famous writer when they

were first shown in India, today there are many who are willing to put his painting above his poetry, many who argue that he is more modern in his painting, more innovative, and above all more uninhibited and self-revealing. This may be more a case of exaggeration rather than one of considered judgement, but it definitely demonstrates that Rabindranath's paintings are now seen as an important part of his oeuvre, and an aspect of his creative work that needs to be considered by anyone who wishes to know him well and fully. With this change in opinion, the demand for publications and greater access to his paintings has also grown.

It was Rabindranath who first thought of publishing an album of his paintings. The project was taken up by the Publishing Department of Visva-Bharati but it did not materialize immediately; however an album of 18 paintings under the name *Chitralipi* was published in 1940. This was followed by a second volume in 1951, *Chitralipi 2* containing 15 reproductions. For a long while Rabindranath was known as a painter

outside Santiniketan only through these slim volumes. In 1961, the year of his birth centenary the Government of India brought out a finely printed large-sized portfolio of collotype reproductions in a small edition, and the Lalit Kala Akademi published an album of 40 plates with an introductory essay by Prithwish Neogy. In 1989 Andrew Robinson published his book *The Art of Rabindranath Tagore*, which contains 175 plates and remains to date the largest body of Rabindranath's paintings in print.

This is in stark contrast to the accessibility his writings and music have enjoyed. While his complete works are available, at least in Bengali—in print editions since 1961 and now also digitally—and his writings in English have been collected and published by the Sahitya Akademi in 4 volumes, and his songs have been gaining in popularity and more and more of them are being made available by a recording industry growing by the day, his paintings have remained unpublished and largely inaccessible. Since they were first exhibited in Calcutta in 1931 there have been about 25 exhibitions of his works within India over the last 80 years and very short and small periodic displays in Santiniketan to mark various occasions. But most scholars and connoisseurs feel these exhibitions—most of them without catalogues—have not helped in making his paintings available for study.

While the fugitiveness of the coloured inks he employed made the prospect of a permanent

museum display of his paintings and long exposure to light unlikely, making them available through a larger publication and the creation of an accessible digital archive was seen as a feasible possibility. It was in discussion at various levels and quarters for quite some time. The idea of a comprehensive publication of his paintings more or less on the lines of *Rabindra Rachanavali*, grew out of this, but financial constraints did not allow an immediate realization. The idea was endorsed by the High Level Committee (appointed by the President of India, who is also the Visitor of Visva-Bharati), who added that it 'could form a valuable part of Tagore Studies.'⁵ This brought the issue into national attention and the Government of India decided to support this initiative and adopt it as part of the national celebrations of the 150th birth anniversary of Rabindranath.

The initial plan was more modest, with the idea of bringing out a larger selection of Rabindranath's works than presently exists with a complete catalogue with thumbnail images of the works in the collections of Visva-Bharati in one or two volumes. With the assurance of Government support through the Ministry of Culture it was decided to expand it into a 4 volume publication with all the images reproduced in reasonably large size. It was also decided to increase the print run. With larger images and a larger print run hopefully the book will now reach more people and will also be more useful to scholars and students of Rabindranath.

The analogy with the *Rabindra Rachanavali* raised the question of comprehensiveness. Would *Rabindra Chitravali* contain only the works in the Rabindra Bhavana and Kala Bhavana collections of Visva-Bharati or would it also include all known works of Rabindranath wherever they are? The exact number of paintings he did is not known, though it is generally estimated that he did over 2000 paintings. The Rabindra Bhavana has about 1600 paintings and drawings of Rabindranath in its collection and the Kala Bhavana a little over hundred works, the National Gallery of Modern Art another hundred odd works and the Rabindra Bharati University has 45 works in its collection. There are probably about a hundred odd works scattered in other public collections and a couple of hundreds in private collections. The last would have come from the sales of his work during his early exhibitions and from his personal gifts to close associates and family members. Documentary evidences suggest that not many works were sold from his exhibitions, and he seems to have gifted his works only to a few close friends who appreciated them. His son Rathindranath and a few other family members had a small collection between them but most of it has found their way into public collections. Thus we may assume, going by our present level of information, that his total output was somewhere around 2300 paintings.

It was editorially decided that the present volumes would include only works in public

collections with indubitable provenance. It was further decided that we shall confine ourselves to the collections in Visva-Bharati, the National Gallery of Modern Art, the Rabindra Bharati University, the Indian Museum and the Academy of Fine Arts, which are all traceable to the artist and his family collection. The Dartington Hall collection was another collection of this kind, which should have been included, but unfortunately it was put on auction and entered private collections even as the documentation for this book was under way. By deciding to keep the private collections and recent acquisitions out of this book we have missed including a hundred odd works, but we believe it was advisable considering the growing number of paintings of questionable authenticity that are entering the market and eventually finding place in various collections. It was important that a book like this should present only authentic works and not even inadvertently let anything questionable find a place in his oeuvre. Finally it was felt that setting a benchmark was more important than absolute comprehensiveness at this stage, and with more than two thirds of all known paintings by Rabindranath being in the five collections represented in this book it could still play a role in taking the study and appreciation of Rabindranath's paintings forward.

The second editorial decision that needed to be taken was about the order in which the paintings would be presented. Rabindranath presents certain unique problems to editors

and art historians. As an artist he had a career of 17 years if we consider that it began with the doodles in the *Purabi* manuscript of 1924 and of just 13 years if we count it from 1928, the year from which we have his first dated painting, which is also generally considered to be the year from which he began to paint independent paintings as opposed to doodles engendered by the erasures in his manuscripts. Untrained as he was and having begun to paint at a mature age, after having been a major creative person in several art forms for more than 50 years, he makes it difficult for scholars to apply the usual ideas of thematic and stylistic evolution to his work. So the predominant tendency has been to look at his oeuvre as an undifferentiated and consolidated body of work or to look for external evidences by which they can be dated.

Ratan Parimoo in his study, which was pioneering in many ways, tried to find such an external chronological indicator in his signatures. He suggested that the vertically and horizontally written ‘Sri Rabindra’ in Bengali with its ‘highly ornamental, profusely curvilinear, Art Nouveau flourish,’ belongs to the early phase. He also suggests that the artist signed ‘Rabindranath’ in English during this period. And from 1932 he merely signs ‘Rabindra’ in Bengali. Rabindranath’s dated and signed paintings support Parimoo’s contention.⁶ The calligraphic vertical signature is not seen on any of his dated paintings after 1929. The calligraphic horizontal signature slowly

gives way to a less ornate ‘Sri Rabindra’ in Bengali after 1930 and sort of stops in 1932, the last such signature appearing in a painting dated 1933. The English signature also becomes rare from 1933; henceforth the standard signature is simply ‘Rabindra’ in Bengali, and rarely ‘Rabindranath’, and signatures in English come to an end from 1935. This may not be an infallible rule but could be a good rule of thumb guidance for dating Rabindranath’s work.

While documenting the collections it was also found that Rabindranath dated a fairly reasonable number of paintings. The Santiniketan collection, it was noticed, has at least 19 dated or dateable paintings from 1928, 32 from 1929, 51 from 1930, 18 from 1931, 39 from 1932, 16 from 1933, 68 from 1934, 91 from 1935, 108 from 1936, 58 from 1937, 55 from 1938, 65 from 1939, 31 from 1940, and 4 from 1941. With 655 or almost a third of the Santiniketan holdings dated it was decided early on that an attempt should be made to present the works chronologically. A preliminary study of the dated paintings also suggested that after all thematic and stylistic aspects can also be taken as guiding factors along with the signatures in determining the chronology and some broad evolutionary patterns.

A thematic grouping of the works into different sections offered a counterpull. This had two advantages; the absolutely chronological ordering of nearly 2000 paintings is a time consuming and complex

exercise but a thematic break-up can simplify the process, and help comparison within each group and bring a kind of separate focus to each volume. But what finally settled the matter were the compulsions of the publication schedule. Once the Ministry of Culture decided on a May 2011 release to coincide with the commencement of the 150th birth anniversary celebrations, we were committed to work within that time frame; leaving us with no choice but to decide that the primary order of the book should be thematic rather than chronological. However, within each section we have made an attempt to present the works chronologically.

There was also one other important departure from the original plan. Rabindranath was a writer and thinker and a person who was creative in several arts, in fact he was all these before he took to painting. Further, he was not merely a versatile creative person, but one who articulated his ideas about art practice and aesthetics. There is a profusion of relevant material scattered in his writings and correspondence of over 50 years. Besides these there are the catalogues of his first exhibitions, documentations of the first responses to his paintings and so on. It was decided that the *Rabindra Chitravali* should not be a mere picture album or catalogue of works. It should make the paintings accessible but it should make them accessible along with a whole range of documents and archival material related to them. Making them simultaneously available to scholars

along with the paintings, the *Rabindra Chitravali* could become a critical apparatus facilitating further studies.

For two different reasons we have been forced to alter this initial plan. Firstly there was the time factor. The relevant texts and excerpts from Rabindranath's writings have to be garnered from a vast body of published and unpublished material; with the published writings alone running into 33 volumes of literary texts and 18 volumes of letters, this is a daunting project even without an exacting deadline. And most of it being in Bengali it has to be translated before it can be made accessible to readers outside Bengal. Waiting for its completion, we realized, would certainly mean failing to keep the deadline. Secondly we also discovered that we were going to have technical difficulties if the volumes exceeded 400 pages; so the choice was between cramping the images into a lesser number of pages, or to collect all the texts, including my own overarching essay, and the archival material, into a companion volume to be published separately. We have decided on the latter.

Before I discuss the arrangement of the four volumes a point needs to be made clear. There is enough evidence in Rabindranath's writings to suggest that he was interested in painting long before he actually took to painting his now famous pictures, and this will also be documented in the companion volume. Some examples attributed to this phase also exist and have been used to argue

that Rabindranath's artistic career began in 1880 or even earlier. I have not included them and people who knew of my decision have also asked me why I am not including them within the ambit of this book. There is a long and short answer to this; the long answer will come in the main essay to be published along with documentary material in the companion or supplementary volume; the short answer is: I believe that his first attempts were something of a false start, a beginning that did not lead him to the painter he became. That beginning, I might even argue, delayed the finding of his own innate possibilities as a painter. With this we may now turn to the design of the volumes.

The four volumes consist of eight thematic sections into which the paintings, drawings and doodles have been divided. Each section is introduced with a short note discussing a certain theme and its treatment. It is hoped that this will bring into relief some aspects of Rabindranath's work that tend to get lost in more overarching discussions of his oeuvre. The first volume begins with the doodles in his manuscript. He began to doodle early in his life, they were initially few and far between and done almost involuntarily almost without obvious artistic intentions. In retrospect we can see an innate sense of rhythm running through them and linking them to his later more conscious doodles, which transcend the decorative and acquire greater expressiveness. They helped him to find himself as an artist but it did not stop there, as he continued to doodle

alongside painting, often turning them into an independent means of expression. After going through the entire collection of manuscripts in the Rabindra Bhavana archives, about a thousand pages were isolated for study. But it was soon realized that marking a transition from text to image, they form a subject of study in themselves. However, a smaller selection is included here to make clear how they form a gateway into his pictorial imagination.

One of the facts that vex those studying Rabindranath's paintings is that though there is a profusion of visual materials, without dates and dependable contemporary records we can only speculate about his working habits. In the case of most professional artists sketchbooks are a source for such information about an artist's mind, his thought process and progress. In the case of Picasso for instance dated sketchbooks show how his engagement with an idea or imagery progressed from day to day or sometimes in the course of a day. And photo documentations by friends like David Duncan even show how a painting emerged and changed in the course of a single painting session. In the absence of such material Manuscript 123 with 84 pages of doodles and paintings done over a short period is of special value. It allows us to peek over his shoulders as it were. The manuscript has been laminated and this makes it difficult to have clear and sharp reproductions of the images; however, considering the importance of this solitary example we are reproducing

it in a small and separate section without distributing its contents into the separate thematic sections.

The third and final section in the first volume consists of images of animals, composites and decorative designs. Informed by the same sense of rhythm that led to the doodles and the oscillation between the decorative and the grotesque, these images of strange and imaginary animals born of the primeval within are considered by many as one of the most fascinating aspects of Rabindranath's paintings. In his hands freed from the laws of biological morphology they take on new forms cross-linked by imagination. Incidentally they also belong to the early phase of his career and are the favourite of those who believe that he is at his best when he submits himself to the unconscious. The other themes—masks and portraits, figures and compositional groups, landscapes and flowers—do not have such chronological concentrations, they do not appear and then taper off but continue and evolve.

The thematic focus of the second volume is the human face. The human face was a subject that fascinated Rabindranath endlessly. His doodles are turned into faces at least as often as they are turned into primeval animals. Like other things in his paintings they initially came into his oeuvre unbidden; strange and not fully fleshed out, half strange and half familiar, they took on a mask-like quality, but the more they stayed with him and the more familiar

they became they took on the individuality of faces, became portraits and finally characters or faces with the underpinnings of a life's experience. While it is often held that Rabindranath's paintings stand apart from the rest of his works, transformations such as we notice in the rendering of the human face suggest the opposite, that his paintings gradually become suffused by the experiences and insights he had gained through his creative work in other mediums.

This is even more evident in the rendering of the human body, which is the subject of the fourth volume. A singer, a dancer or an actor has an experience of the body that is far more physical and complex than that of a writer. They do not see it merely from the outside or represent it through disembodied signs, they experience the body, and they know it as the source and substance of their own sound and movement, and the flesh of their expression. As a singer, an actor and playwright, and as someone who wrote dance dramas and put dancing into serious theatre, Rabindranath played a seminal role in getting the human body written into modern culture and this awareness of the body from within informs his pictorial rendering of the body. As a modernist he strove to separate the literary from the pictorial, but this did not stop him from exploring the body in his paintings—as in dance and theatre—through rhythm and gesture, through movements that speak. The fourth and final volume has two discrete focuses. The first is devoted to landscapes

and flowers. Nature played an important role in Rabindranath's life and literature, as well as in his educational experiments and understanding of national cultures. He also played a crucial role in awakening the painters of Bengal and especially of Santiniketan to the physical reality and expressive powers of nature, and continues to draw our attention to the shifting faces of nature through his songs. But with its bright colours and stark images, most viewers find his paintings of nature immensely appealing, and with its conjoining of mystery, beauty and expressive power, they present a vision of nature that is different from what is seen in the landscapes of most artists.

The second section of the fourth volume is devoted to drawings and illustrations. Though line played a major role in his art, drawing and sketching did not play the usual role it plays in the work of professional artists. We have already remarked on the absence of sketchbooks in his oeuvre, he did not begin with a layout and then proceed towards a planned execution of that idea or motif. A motif or image was usually developed through overlays and thus drawings did not exist separate from his paintings in his early career. But they slowly came into existence as his confidence grew and his skills developed, and during the later part of his career, he created a suite of drawings to illustrate *Shey* and *Khapchhada*. Just like the two books they embellish they present a different Rabindranath, or bring a different facet of his personality into

focus. The sections thus provide not merely a convenient division of his oeuvre but also implicitly present a certain vantage point for the discussion of his paintings; and I hope the readers/viewers will notice it, will articulate it further and build on it as they look through its pages.

As the *Rabindra Chitravali* is expected to serve both art specialists and scholars of Rabindranath as much as lay enthusiasts and make his work accessible in dependable reproductions it was felt that the quality of reproductions should be faithful to the originals. A fresh digital documentation of all the works included in this book was undertaken with an eye on fidelity. Each painting was photographed along with an elaborate digital colour-checker card to ensure that a high level of colour consistency is maintained during process printing. Sri Samiran Nandy, our in-house photographer at Rabindra Bhavana, and Sri Narendra Paruchuri of Pragati Offset, Hyderabad, and his dedicated team have played a crucial role in ensuring that the reproductions are as close as possible to the original. The credit for the quality of reproductions in this book goes to them.

As Tagore made it a point not to 'name' his paintings, we have chosen to provide plate numbers for the reproductions, and attached a separate catalogue in the boxed set, with thumbnail images and descriptive working titles and technical details for easy identification and reference.

A project of this magnitude could not have been conceived or completed without institutional support. Professor Rajat Kanta Ray, the Vice-Chancellor placed his trust in me and backed the project in all possible ways. He also allowed me the freedom to plan and edit it as I thought proper, although it was a project that was close to his heart. My research and work at Rabindra Bhavana has been supported and facilitated initially by Professor Swapan Majumdar, and later by Professor Udaya Narayana Singh who succeeded him as Director, Rabindra Bhavana, and also by Sri Nilanjan Banerjee, the Special Officer, and the staff of the archives, of the reprographic section and the library at Rabindra Bhavana. I am thankful to each of them individually. I am also thankful to Sri Priyabrata Deb of Pratikshan who as a proactive publisher has left his imprint everywhere in this publication.

Sri Devendranath Dubey and Ms Rai Ganguly have helped me with the catalogue, and a portion of the texts that were selected for inclusion here but will now be included in the companion volume was translated by Sm Supriya Roy. The rest of the texts are being translated by Sri Samik Bandyopadhyay. Sri Samik Bandyopadhyay and Ms Sudeshna Bandyopadhyay by bringing their experience and expertise to the translation and editing of the texts have made my own responsibilities immensely light. Finally this project has meant a lot to me; it was a privilege working on it but it has also been very trying, working on such a

demanding project while a loved one was fighting a losing battle with life itself. The research support I received from Sri Arkaprava Bose and Sri Rakesh Sahani of the Rasa Gallery at such a juncture has been extremely valuable to me. Without them my shortcomings would have been more evident. Their involvement will be even more fully visible in the companion volume of texts and documents. I thank them all.

¹ See Vivan Sundaram ed. *Amrita Sher-Gil: A Self Portrait in Letters and Writings*, Vol.1, Tulika Books, New Delhi 2010, p. 396.

² Ibid. p. 398.

³ Ibid. p. 405.

⁴ See K G Subramanyan, 'The Impact of Tagore's Paintings and Ideas on the Modern Indian Art Scene', *Tagore Beyond Frontiers*, Indian Council for Cultural Relations, Kolkata 2010.

⁵ See *Report of the High Level Committee Appointed by The Paridarsaka of The Visva-Bharati University*, 2006, pp. 191-92.

⁶ Ratan Parimoo, *The Paintings of the Three Tagores, Abanindranath, Gaganendranath, Rabindranath: Chronology and Comparative Study*, M S University Press, Baroda 1973, p. 113.

Erasures
Images



Erasures | Images

One of the few things we are certain about is that the doodles Rabindranath did in his manuscripts adumbrated the self-discovery of his own talent as an artist. That doodling led him to image making was clearly stated by Rabindranath himself when his paintings were first exhibited. This realization is supposed to have happened towards the end of 1924 encouraged by Victoria Ocampo, or at least Ocampo who was his hostess in Argentina thought so. Thirty-seven years later, recollecting her discovery of the doodles in his notebook she wrote: 'When Tagore lived in San Isidro I was impressed by the copy-book where he was writing his *Puravi* [*Purabi*] poems in Bengali. He played with the erasures, following them from verse to verse with his pen, making lines that suddenly jumped into life out of this play: prehistoric monsters, birds, faces appeared. The cancelled mistakes in Tagore's poems gave birth to a world of forms that grinned, frowned or laughed at us in a mysterious and fascinating way. I begged him to photograph some of the pages. The permission was granted. That copy-

book, I think, was the beginning of Tagore the painter, of his urge to translate his dreams with a pencil or a brush. I took such delight in his doodles that it encouraged him to go on.'¹

Rabindranath's notebook (now preserved as manuscript No 102 at the Rabindra Bhavana), which he carried on his aborted journey to Peru in 1924, but ending in Argentina when he fell ill en route, carries the images that Ocampo refers to in her recollection. Page 5 of this notebook bears the dateline '18 October SS Andes'² and page 89 carries the dateline '7 November 1924, Andes', the day he touched port at Buenos Aires. And the penultimate dateline in this notebook is '24 December Buenos Aires' which is ten days before he left Buenos Aires and the last one we notice is '24 January Milan, Italy.' Rabindranath wrote on 114 pages of this notebook, about 73 of which have doodles or drawings and in as many as 15 of them the texts have been completely obliterated to give place to images. This notebook indeed marks a decisive point in his development as an artist.

No other notebook before this date has such a concentration of doodles or shows comparable effort at pictorial elaboration; though this is not the first notebook to contain doodles.

Marginal doodles can be seen in manuscript No 231 which dates back to as early as 1887 and more conscious efforts at sketching can be noticed in Ms 426 (i) which he used between 1892 and 1904. But these are independent efforts at drawing and not related to textual corrections. The first doodles that grew out of textual corrections can be seen in certain pages of Ms 426 (ii) that bear the date 1311 (1904). On these pages lines of writing that were deleted are linked together to form bold block-forms. In Ms 110(i) from the next year the crossed out words scattered across the page are turned into ornamental shapes and inked by meandering tendrils. This liberates the erasures from the text and gives them a formal independence and rhythmic individuality. From 1905 to 1923 such examples of textual corrections turned into images can be occasionally noticed

in his manuscripts along with a growing tendency to turn words that have been struck out into tiny ornamental motifs. Some of the linked corrections look like creepers climbing or cascading across the page; others look like a network of lakes and waterways mapped across the body of the text. Some have organic rhythms and invoke vegetal associations; others have geometric contours and movements and seem to be shaped in a smithy. The organic and the geometric, the two shores between which the images of his early paintings would move, already coexist in these pre-1924 doodles.

In the early erasures the image usually remained subsumed within the textual field without disrupting the flow of words across the page; gradually, however, they began to assert and visually splinter the text. Page 16 of Ms 77 dateable to c.1916 is an early example of such an image that begins to dominate the page. While the inscription of the image required the erasure of the text, both metaphorically and literally, it is equally important to note that the erasures are more prolific in his manuscripts of poems

than in those of prose writing. It is perhaps not incidental that all his major pre-1924 erasures-turned-images happen to be in manuscripts of poems; the rhythmic sense that pervades poetry as well as the greater structural freedom of poetry seem to have spurred him to transform corrections into rhythmic visual configurations. By contrast generally Rabindranath simply crossed out, hatched out or blocked out the deleted sentences in his prose writings. Although after 1924 he occasionally doodled in the manuscripts of his prose writings—and some notable examples of doodling can be found in the drafts of *Raktakarabi* (1923–24), *Tapati* (1929), and *Banashree* (1933) among his plays; of *Jogajog* (1928), *Shesher Kabita* (1928), *Dui Bon* (1932–33) and *Malancha* (1933) among the novels; and *Paschim Jatrir Diary* (1924–25), *Java Jatrir Patra* (1927), and *Chhanda* (1933) among travelogues and essays—doodling does not assume the persistence or complexity it does in the draft texts of his poems.

Obviously corrections and thus the doodles followed the first draft of the poem. A good number of the manuscripts in which they appear are fair copies of drafts by different hands, and a few are on printed first versions; even where the texts are in his own hand the change of ink, both in colour and density, suggests that the doodles were done during editorial revisits when the poet took a second look at his own earlier work and decided to make new interventions. The doodles then play both an aesthetic role, by integrating

blemishes occasioned by textual deletions and revisions and turning them into images, as well as introduce an element of ambivalence and subversion into the text. And we can notice an evolution in this process.

In some of the early manuscripts the deletions, as we have noticed, were turned into tiny ornamental motifs. Here the flow of the written text is hardly interrupted; the discrete decorative motifs like flowers strewn across its path seem to pay obeisance to the written text. Going further they are occasionally linked to become larger independent entities but they do not still challenge the supremacy of the text. If the doodles were still subordinate to the written text in these early manuscripts, in *Purabi* and later manuscripts (Ms 167 of 1927, Ms 8 of 1927–28 for example) the image at times dominates and nearly wipes out the text. With this reversal of relationship the text now becomes islands of words floating in a dark sea of entangled lines, or spots of light filtering through a thicket of ambivalence. They suggest a complex relationship of both sisterhood and opposition between words and images. But in later manuscripts such as Ms 180a of 1937 and Ms 159 and 160 of 1939–40 the written text is sometimes wholly submerged beneath doodles which now become like flowing water a shimmering translucent body through which the text is just suggestively visible. Read in this order the doodles record the suppression of word and meaning to facilitate the emergence of the image, of the writer for the emergence of the painter.

Doodling is an activity in which many writers and artists indulge in. It is a semi-involuntary activity that accompanies the groping mind, something that you do to keep your restless hands engaged as you try to figure out something. One need not be a talented artist to doodle; the skill involved is often minimal and therefore doodles are not taken seriously. But it is also something artists, even the most technically endowed, use as a tool to explore and to discover. The most famous doodler and apologist for doodling in the history of art was Leonardo da Vinci. He urged artists to look at damp walls, clouds or flames and to read images into them. The ambivalent can stimulate visual imagination as much as pointed observation; and study of the visible which the art students are more often asked to do can lead them to representational skills. Rabindranath had learned this lesson early in life. Describing a childhood ritual that preceded falling to sleep every night he wrote in *Reminiscences*: 'With my face to the wall I gaze at the black and white patches, made by the plaster of the walls fallen off here and there, showing faintly in the dim light; and out of these I conjure up many a fantastic image as I drop off to sleep.'³

Perhaps unconsciously, Rabindranath in his mature years used the deletions in his manuscripts in a similar manner to stir his imagination and to conjure a pageant of fantastic images. Looking through the doodled pages one notices the persistence of certain motifs like beaked and clawed birdlike creatures, intricate reptilian faces

and bodies, grotesque heads melded from interlocking units of varying complexity or hybrids of these; some dark and flat as shadows, others light and intricate like filigree, and yet others compact and dense like carved or sculpted objects. Such persistence suggests that these images owe more to his imagination and to certain examples of art work he was familiar with than to the specific content of the texts that occasioned them. It also suggests that doodling became gradually part of a conscious effort at image making.

Doodles led to painting. Four years after he did his first involved doodles in the pages of *Purabi* Rabindranath began to make independent paintings and he had his first exhibition of paintings in 1930; but this did not stop him from doodling. A fairly large number of his post-1928 texts are rich in doodles and the last dated doodle, in the draft of a poem from *Arogya*, is dated 3 February 1941. This points to a complex relationship not only between his writing and his doodles but also between his doodles and his paintings. In the early years the flow of imagery, compositional ideas and energy was from doodles to paintings, but later on the flow was often reversed. While the earlier type of doodles continued to be done new types began to emerge after he took to painting independent pictures.

After 1930 doodles (as in Ms 17 which can be dated to 1932 or Ms 170 to 1933) became, not unlike the independent pictures he painted

during this period, more iconic. And later—as in Ms 174 (1936), Ms 180 (1937), Ms 184 (1937), Mss 159 and 160 (1939–40)—very many pages of writing were wholly rejected and therefore could have been safely discarded without causing any loss to his literary repertoire but he preferred to cover them with doodles expending much time and effort and preserve them for their visual value. And in certain cases as in page 7 of Ms 185 of 1934 or the detached doodled sheet in the collection of the National Gallery of Modern Art (Acc. No. 1237) the iconic gives place to compositions with several elements located in a field or space and rendered distinct through differing densities in doodling. Freed from all literary function these pages are more like pages from an artist's sketchbook and should be considered as pictorial statements rather than as pages from a writer's notebook. In these instances doodling is more of a mark making technique used for image construction, just as crosshatching is used by others, than an exercise undertaken for stimulating imagination and for stumbling upon or discovering images.

Doodling was in Rabindranath's hand a double edged tool that he used to erase the word and inscribe the image by a single act. At the root of both were the same instruments and skills but he used them differently as a writer and a painter. Lines turned into words by the writer gain in meaning but lose bodily presence and become disembodied voices; lines turned

into images by the painter gain bodily presence but become ambivalent in meaning; their mute bodies however pressing against our eyes leave an imprint in our minds. Doodling helped Rabindranath to realize that for him to become an image maker, a painter, he had to free himself from the pursuit of meaning and submit himself to the relatively incoherent language of bodies and objects, and at the ripe age of 64 he took that road to become an artist.

¹ Victoria Ocampo, 'Tagore on the Banks of River Plate', *Rabindranath Tagore: A Centenary Volume*, Sahitya Akademi, New Delhi 1961, p. 40.

² Rabindranath started from Cherbourg for Argentina by *SS Andes* on 18 October 1934.

³ Rabindranath Tagore, *Reminiscences*, Macmillan India Limited, Delhi 1980, p. 103.



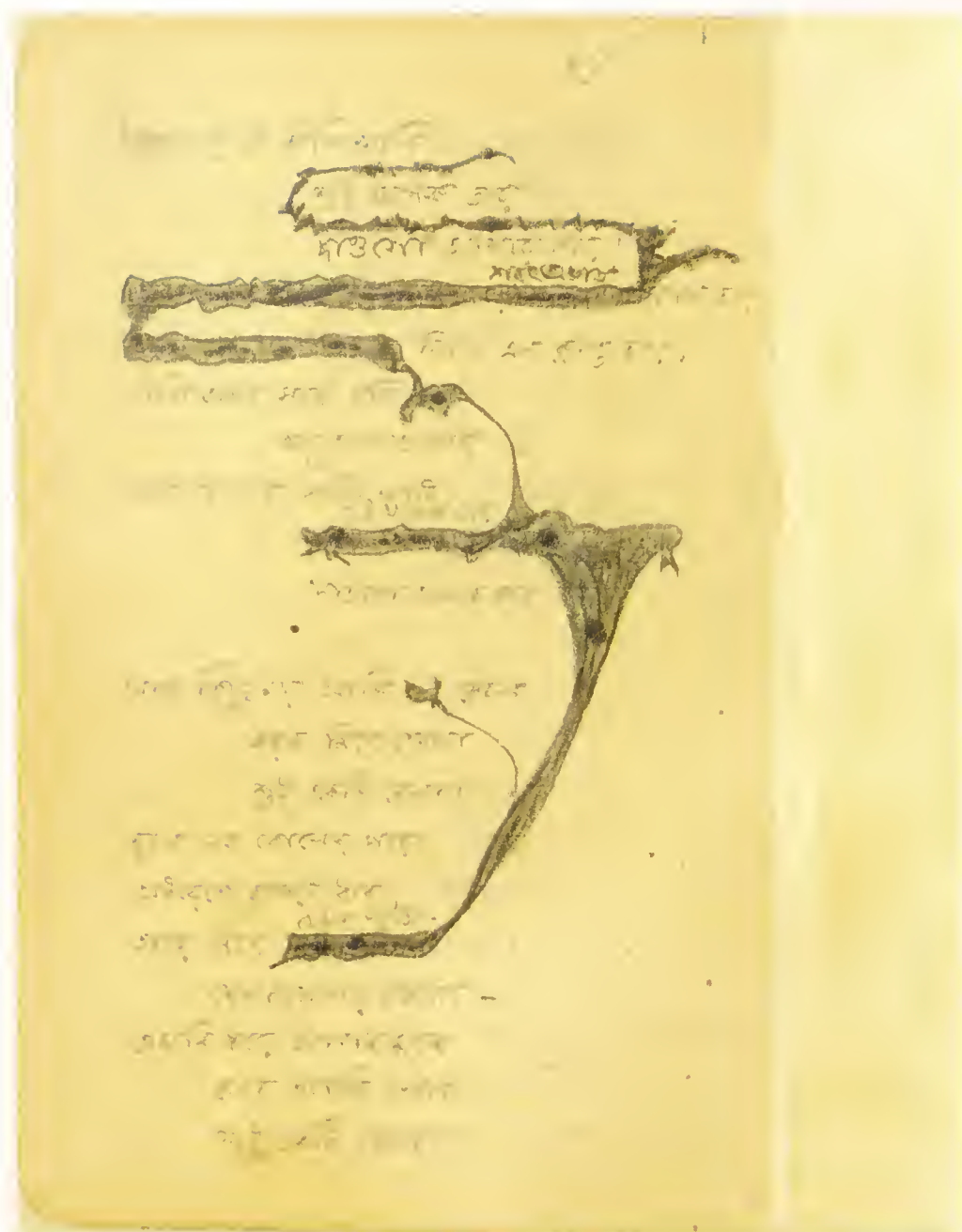


Plate 1
Pencil on paper 20 x 15.7 cm
1905

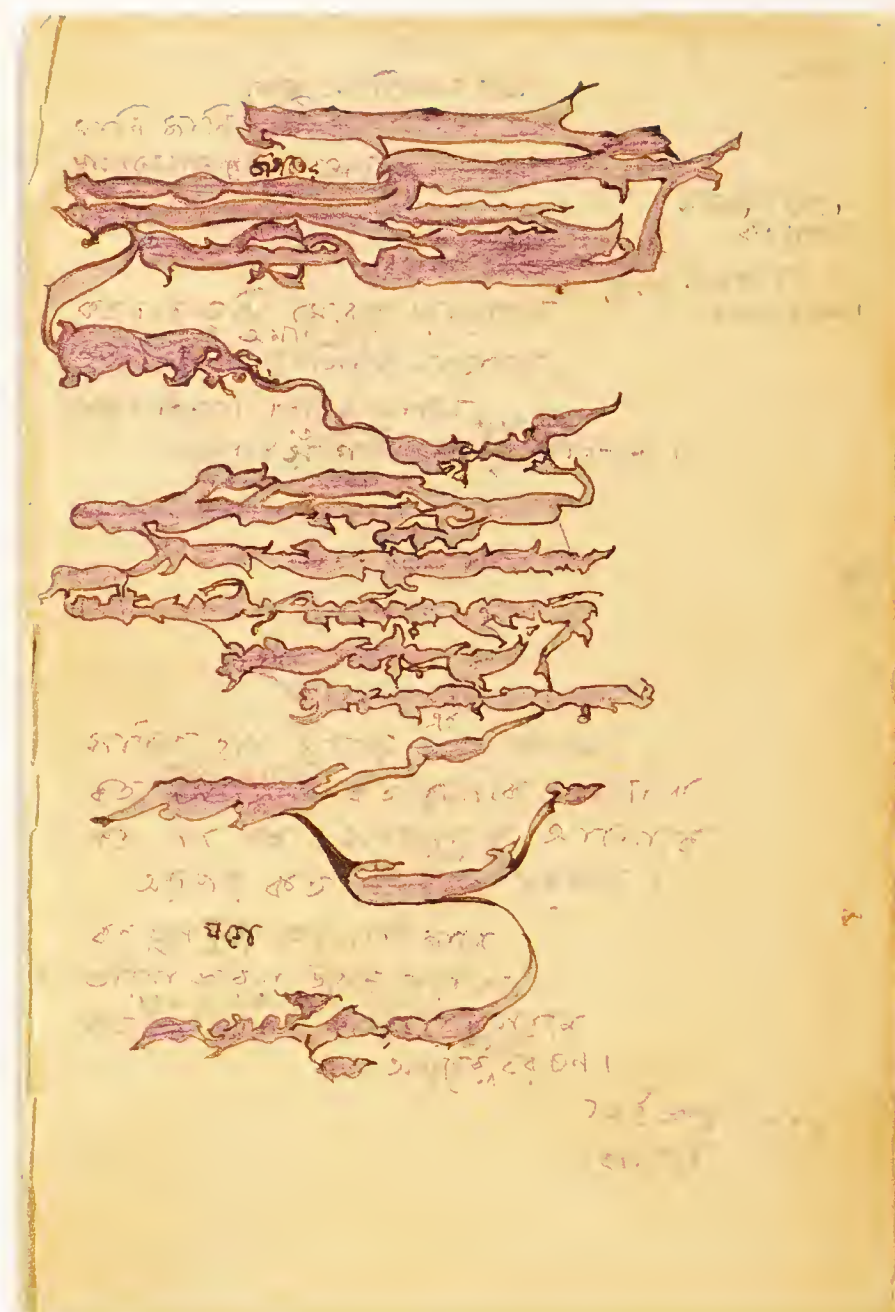


Plate 2
Ink on paper 23.3 x 18 cm
1909

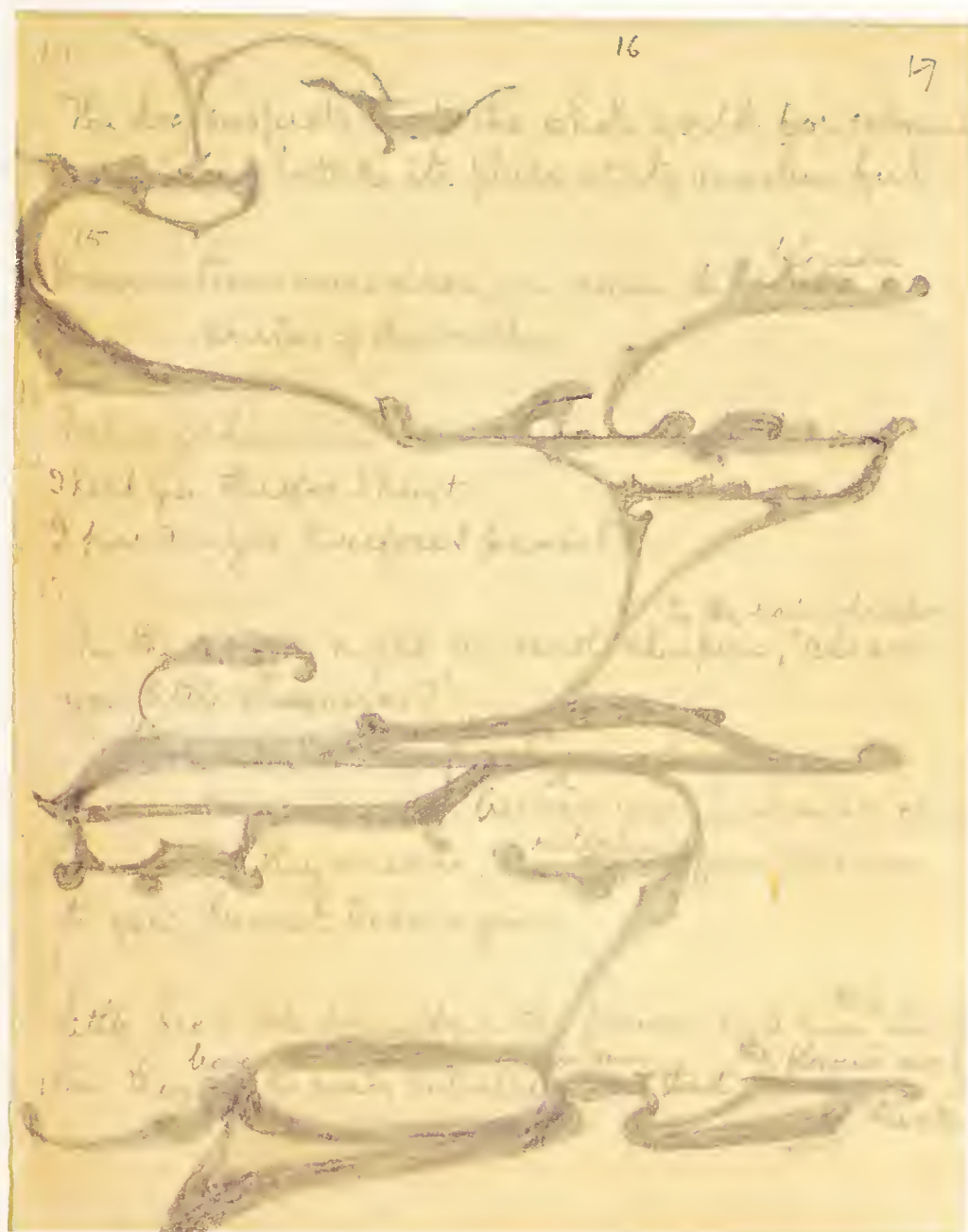


Plate 3
Pencil on paper 22.2 x 18.7 cm
1916-18



Plate 4
Ink and pencil on paper 34.2 x 21.4 cm
c.1923

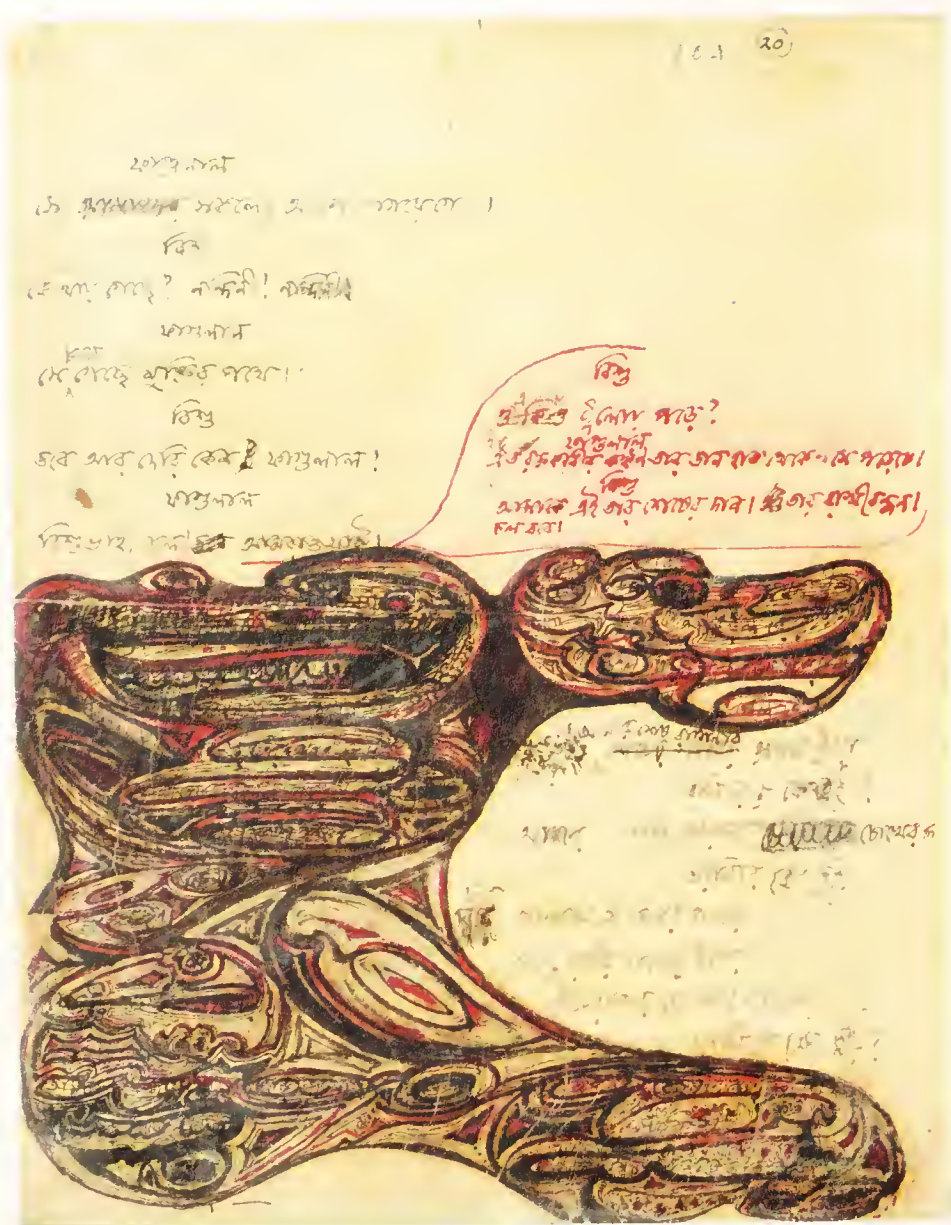


Plate 5
Ink on paper 22.7 x 18 cm
1923-24

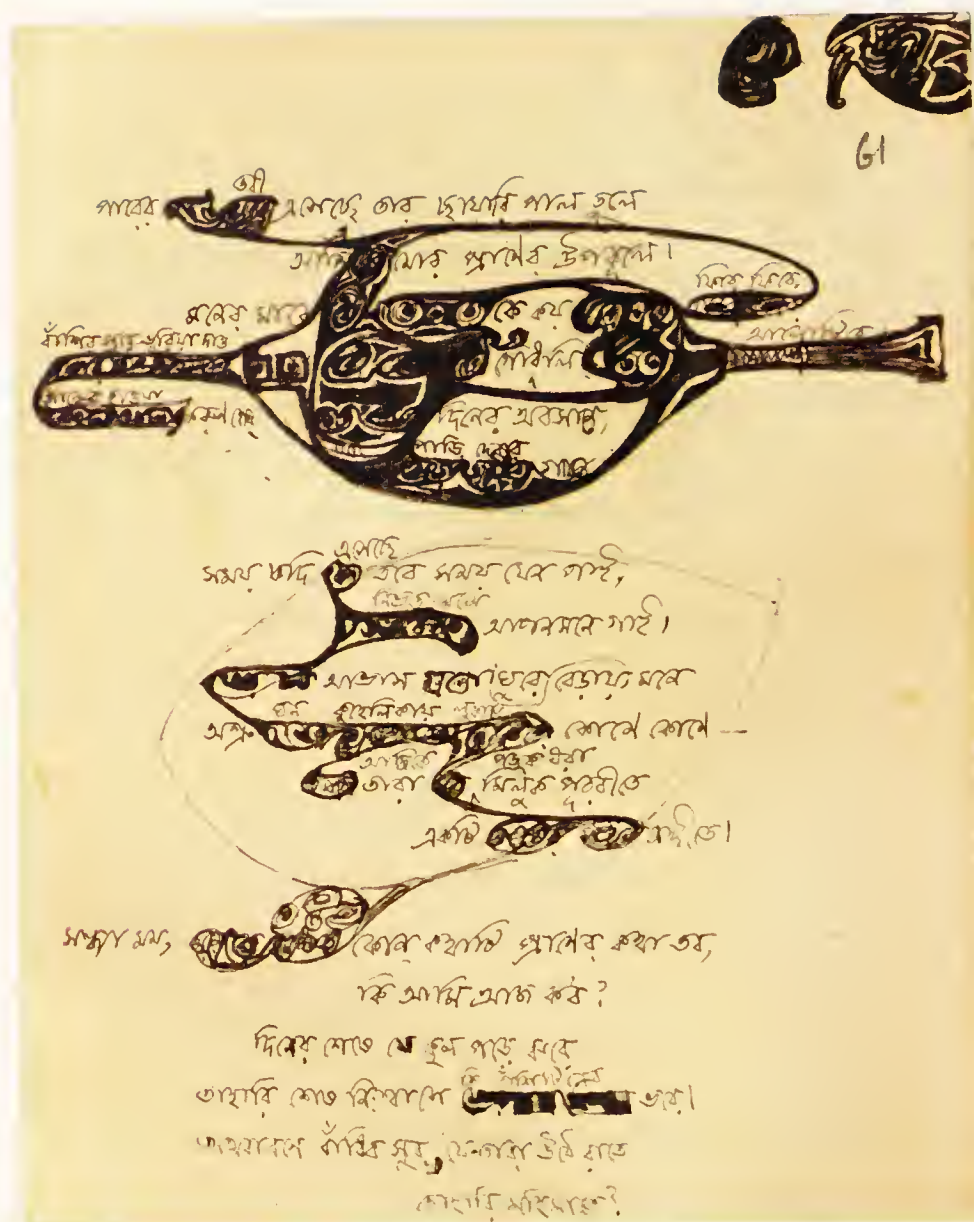


Plate 6
Ink on paper 21.5 x 18.5 cm
1924

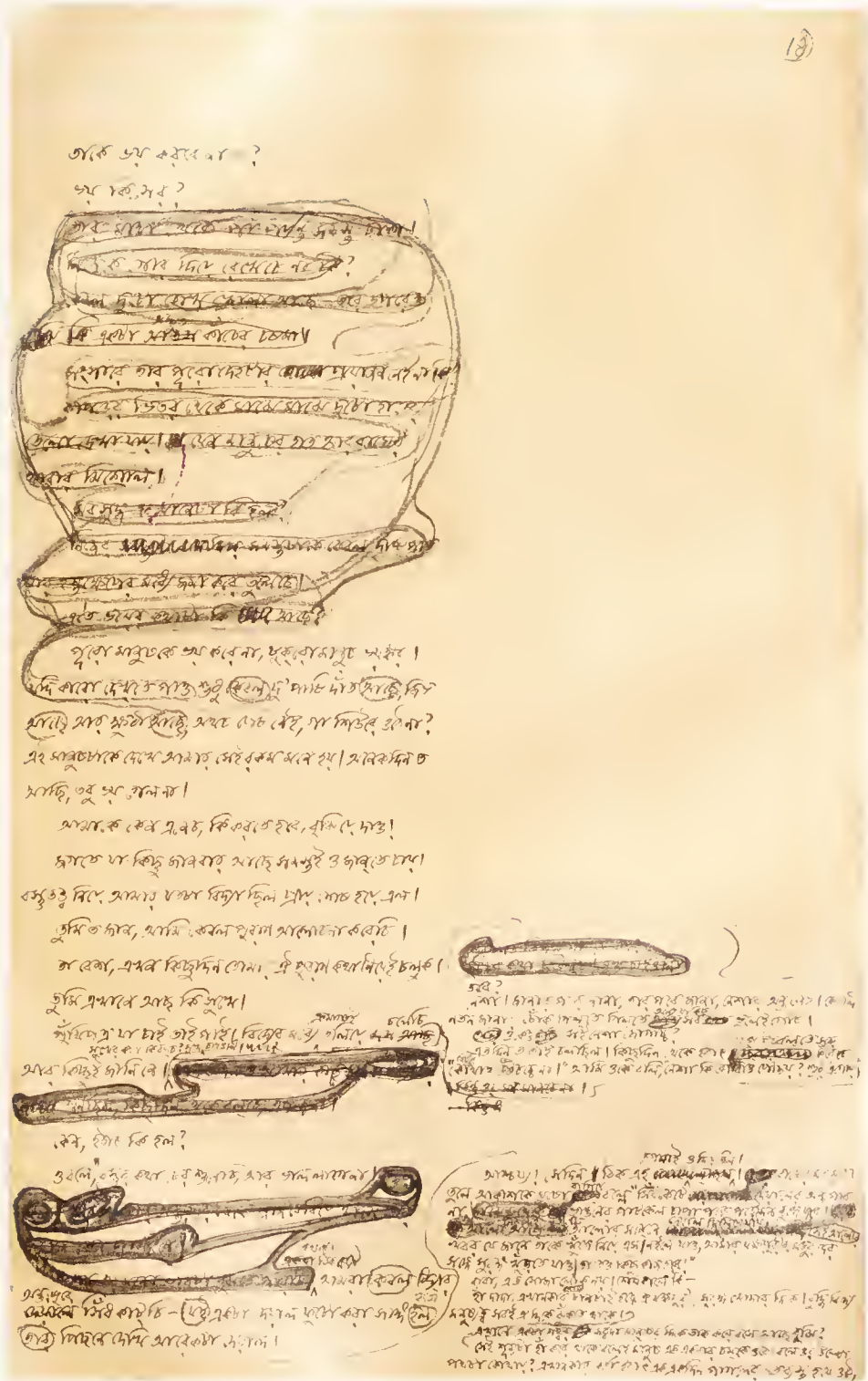


Plate 7
Ink and pencil on paper 34.5 x 21 cm
1923-24

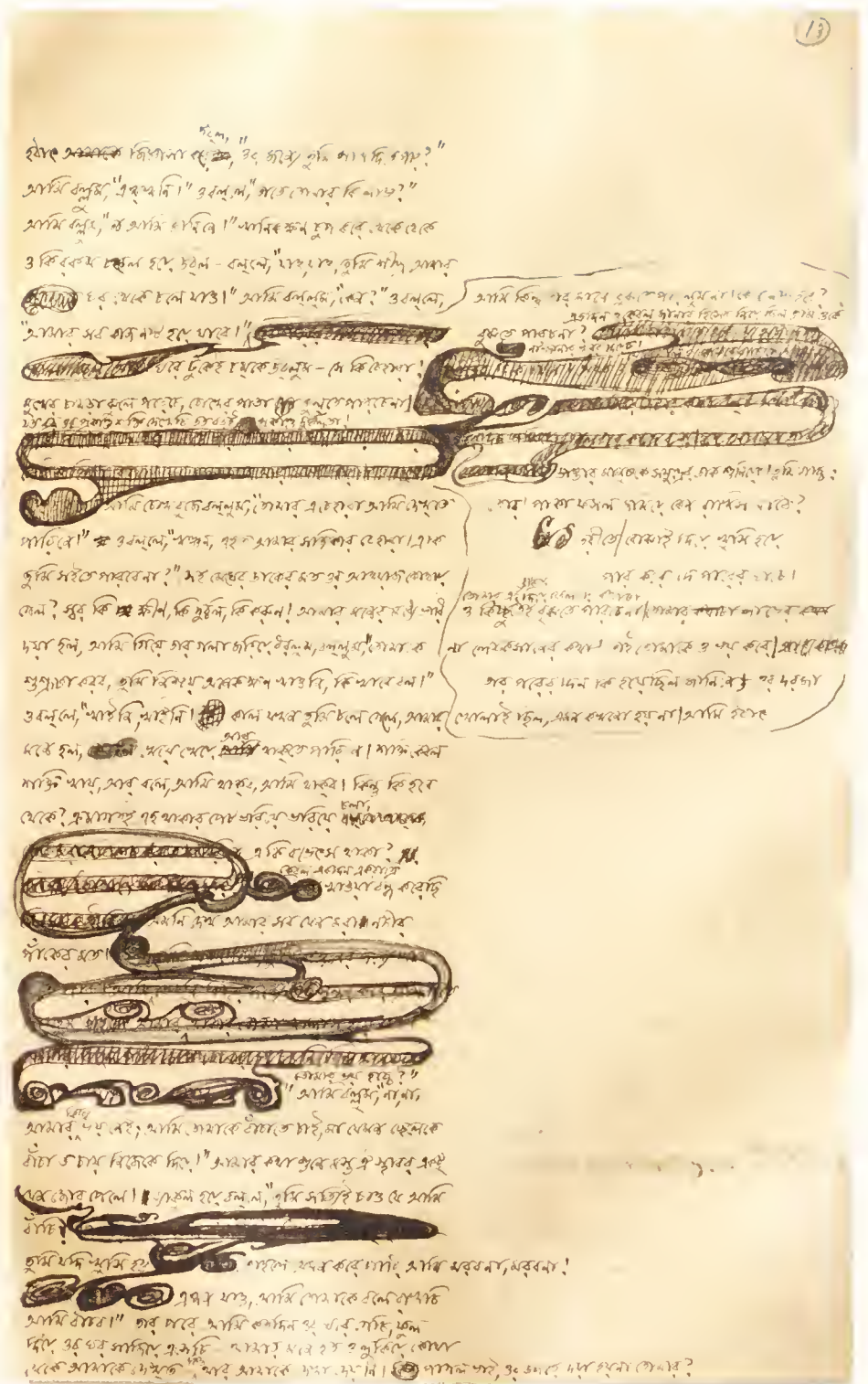
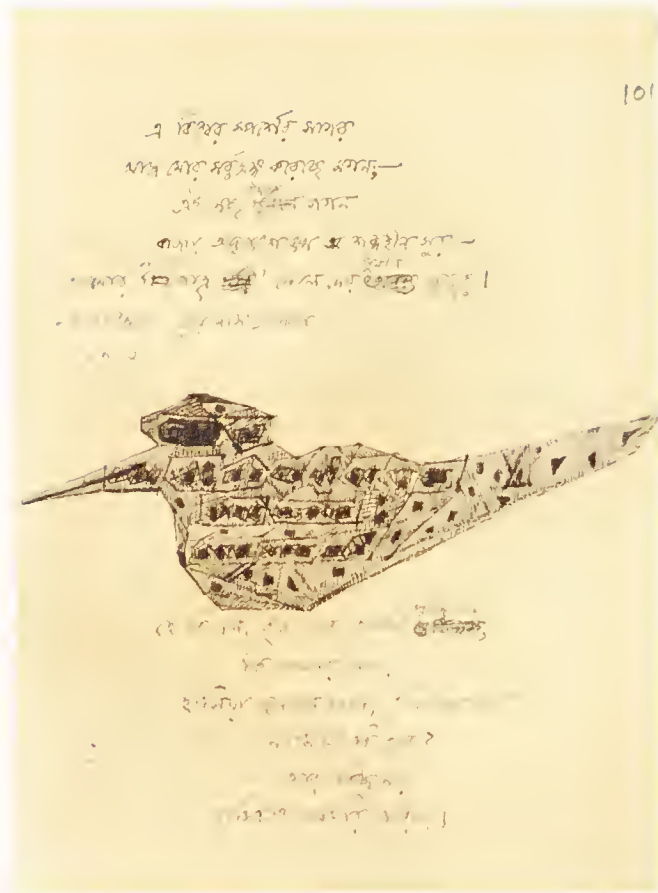


Plate 8
Ink and pencil on paper 34.5 x 21 cm
1923-24



Top Plate 9
Ink on paper 21.5 x 18.5 cm
1924

Bottom Plate 10
Ink on paper 21.5 x 18.5 cm
1924

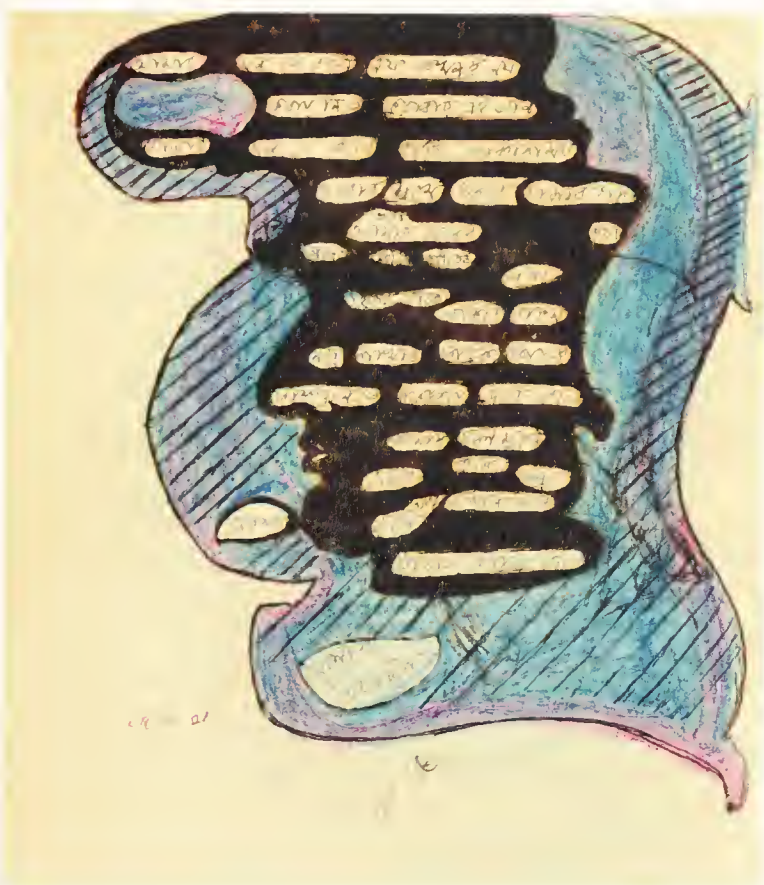


Top Plate 11
Ink on paper 21.5 x 18.5 cm
1924

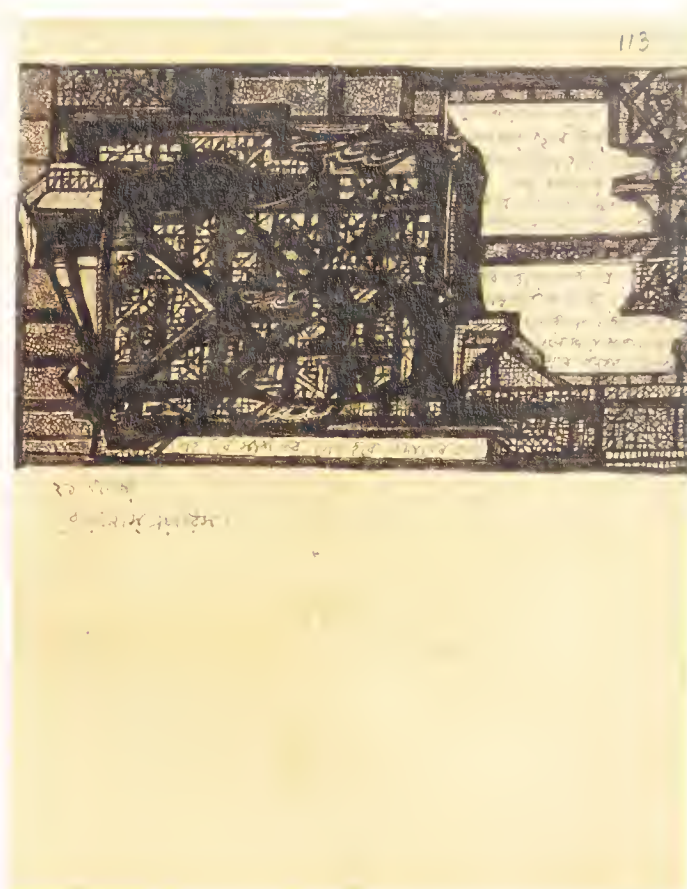
Bottom Plate 12
Ink on paper 21.5 x 18.5 cm
1924



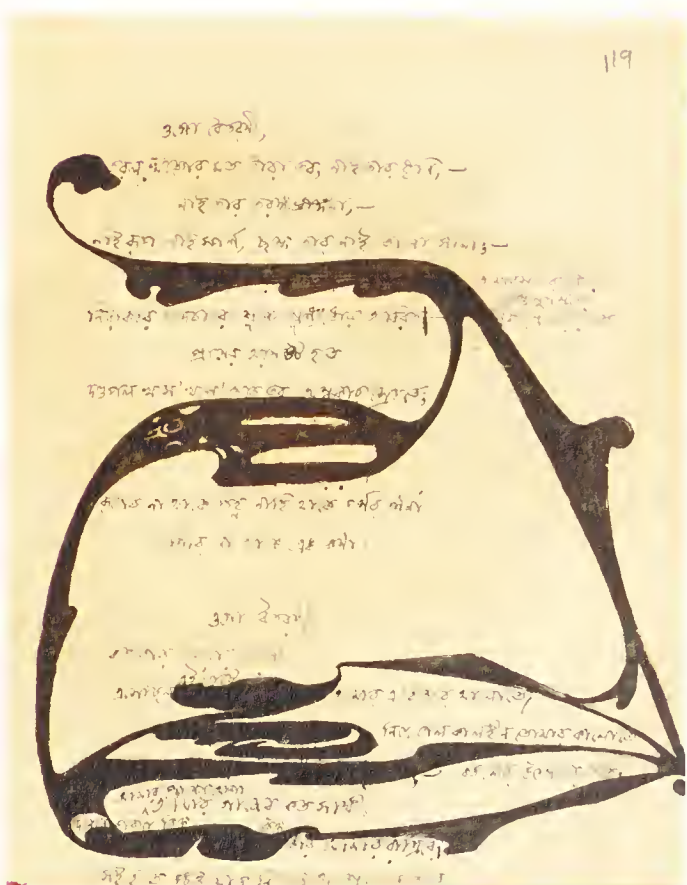
Top Plate 13
Ink on paper 21.5 x 18.5 cm
1924



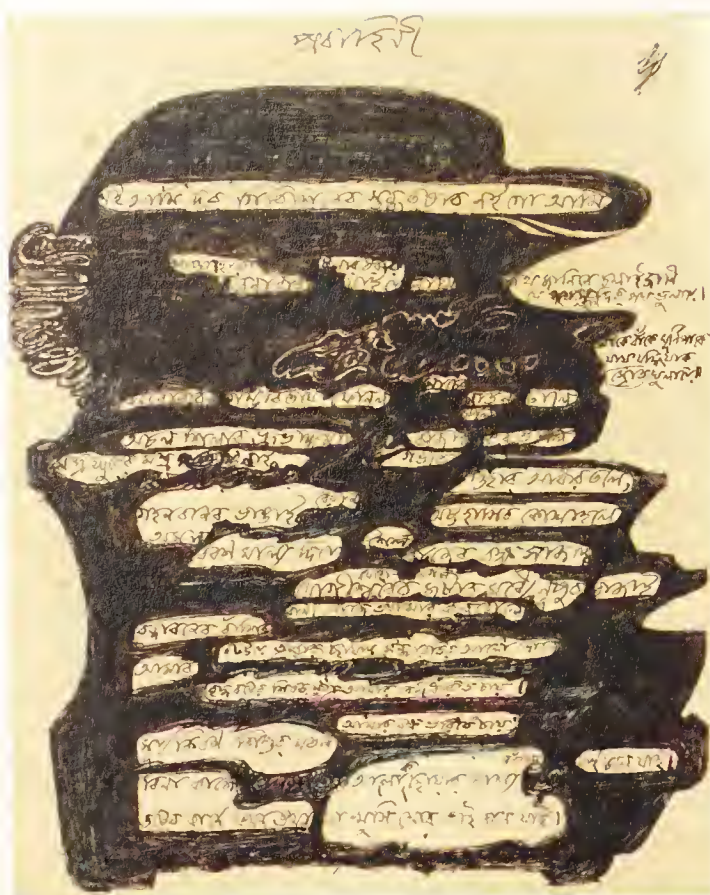
Bottom Plate 14
Ink and pastel on paper 21.5 x 18.5 cm
1924



Top Plate 15
Ink on paper 21.5 x 18.5 cm
1924



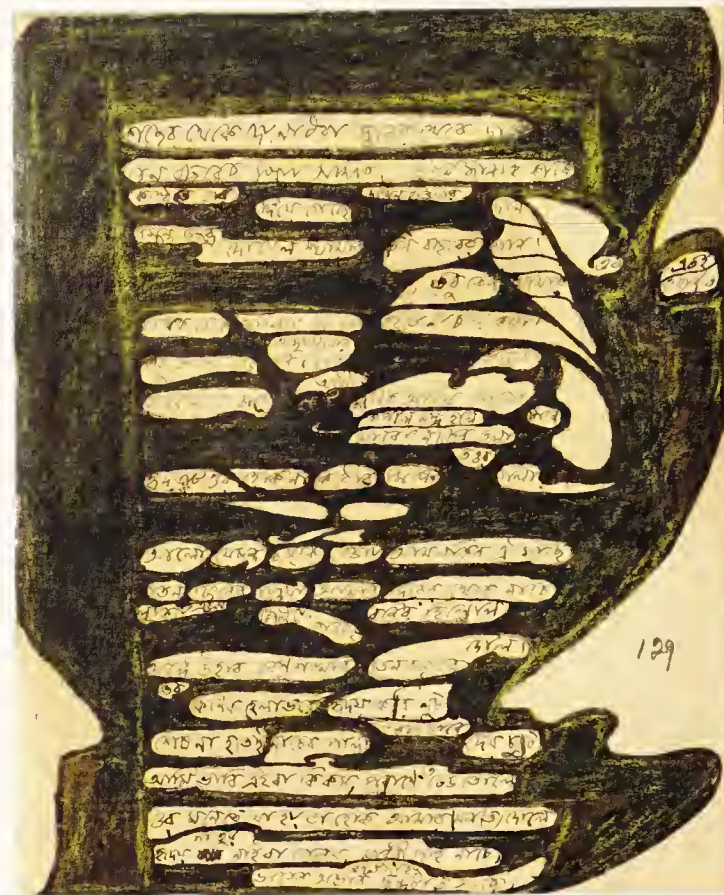
Bottom Plate 16
Ink on paper 21.5 x 18.5 cm
1924



Top Plate 17
Coloured ink on paper 21.5 x 18.5 cm
1924



Bottom Plate 18
Ink on paper 21.5 x 18.5 cm
1924



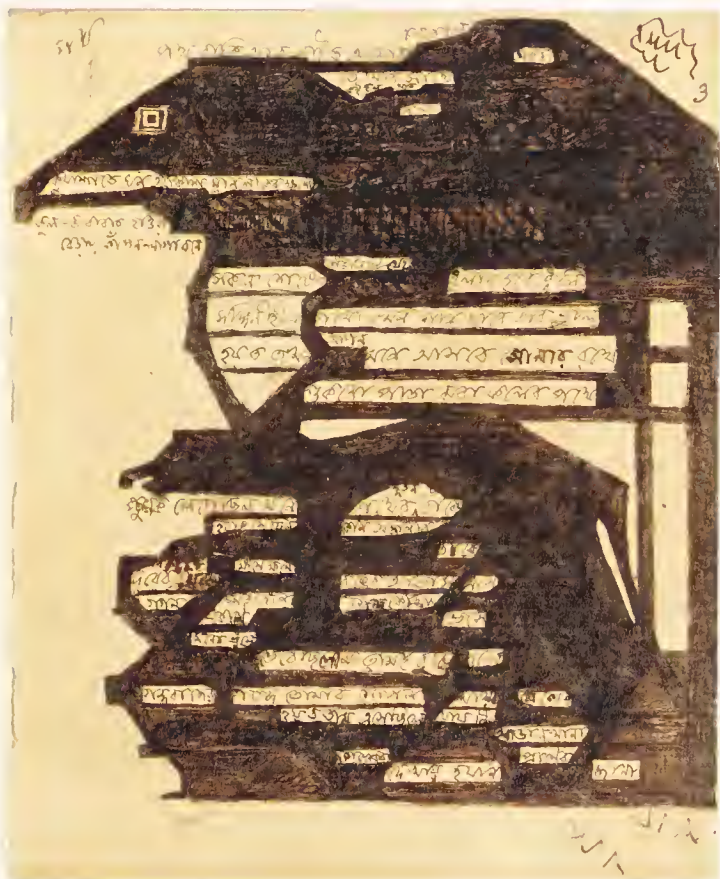
Top Plate 19
Ink and pastel on paper 21.5 x 18.5 cm
1924



Bottom Plate 20
Ink on paper 21.5 x 18.5 cm
1924



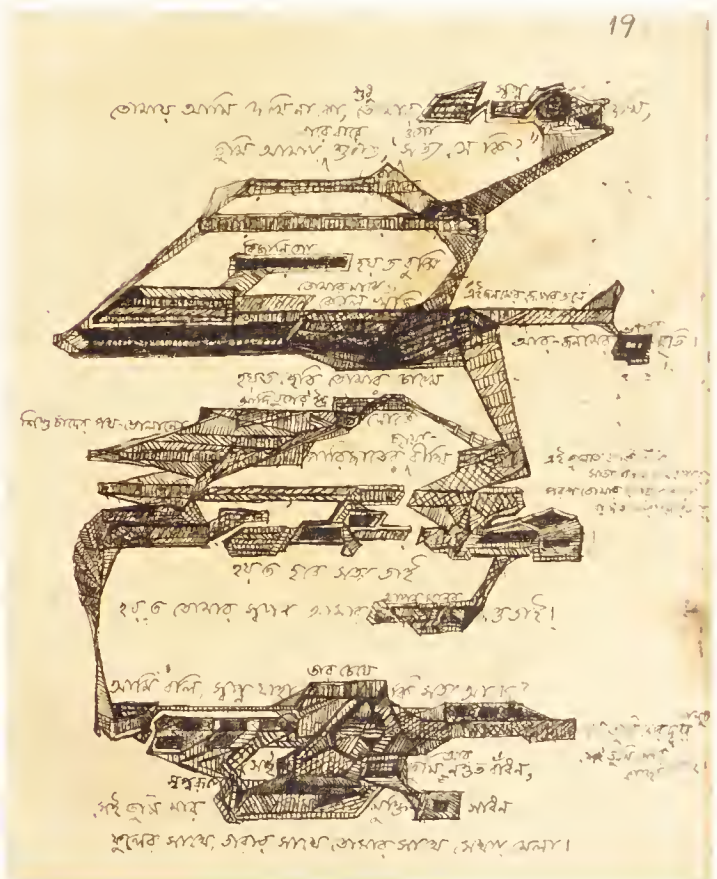
Top Plate 21
Ink on paper 21.5 x 18.5 cm
1924



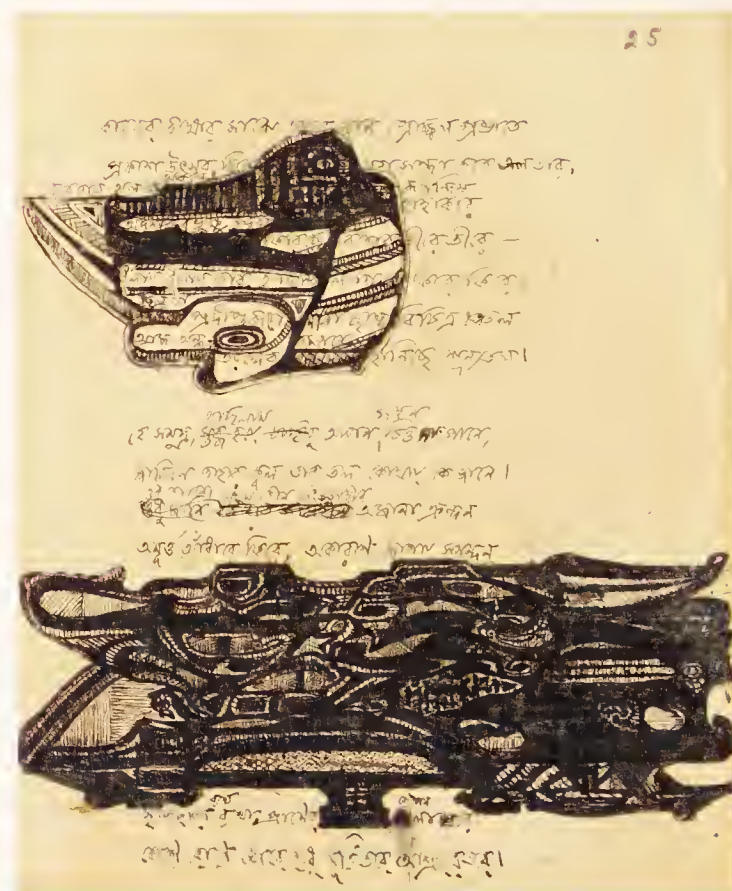
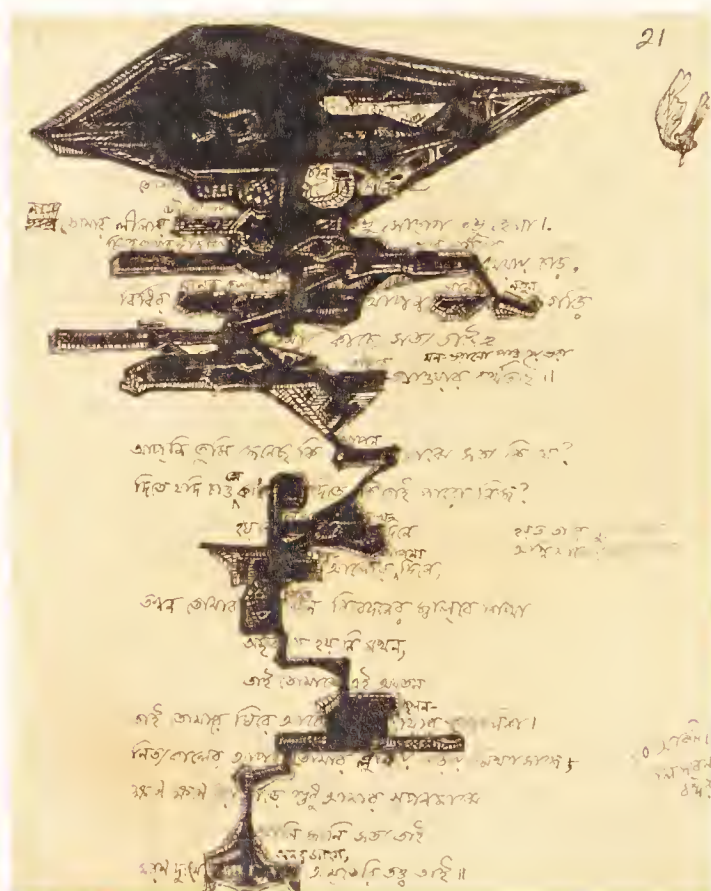
Bottom Plate 22
Ink on paper 21.5 x 18.5 cm
1924



Top Plate 23
Ink on paper 21.5 x 18.5 cm
1924



Bottom Plate 24
Ink on paper 21.5 x 18.5 cm
1924



Top Plate 25
Ink and pastel on paper 21.5 x 18.5 cm
1924

Top Plate 27
Ink on paper 21.5 x 18.5 cm
1924

Bottom Plate 26
Ink on paper 21.5 x 18.5 cm
1924

Bottom Plate 28
Ink on paper 21.5 x 18.5 cm
1924

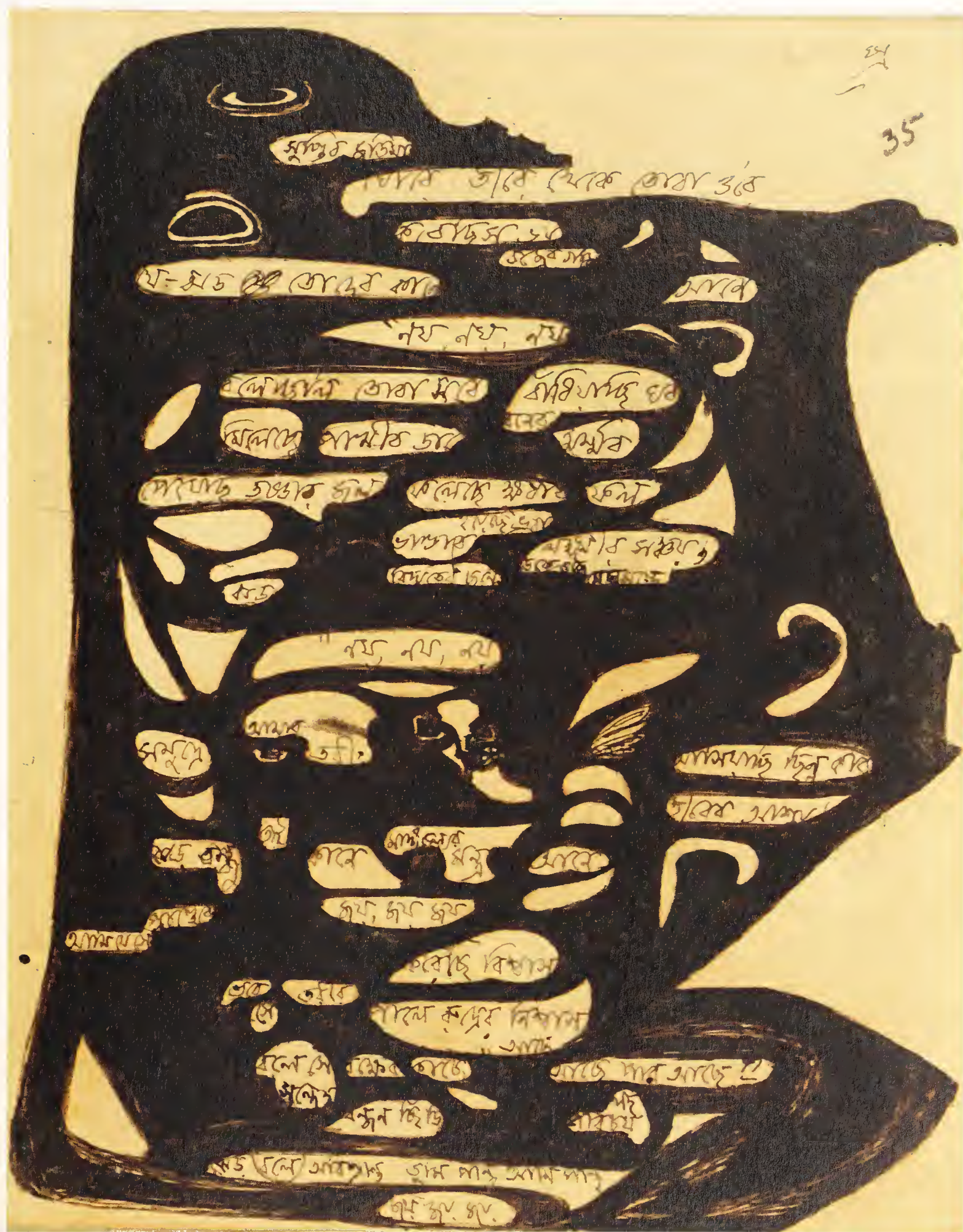
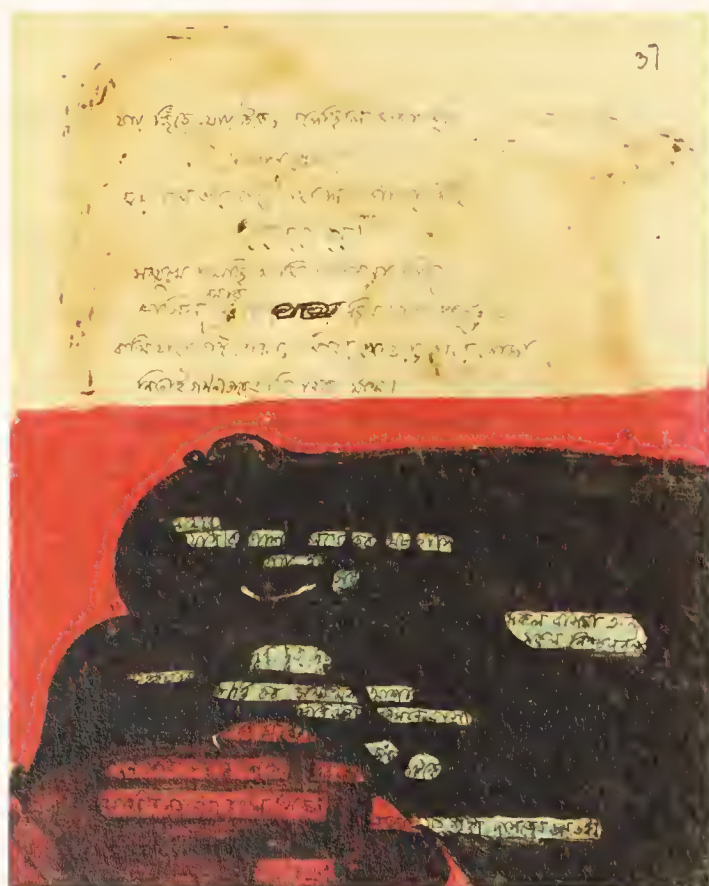


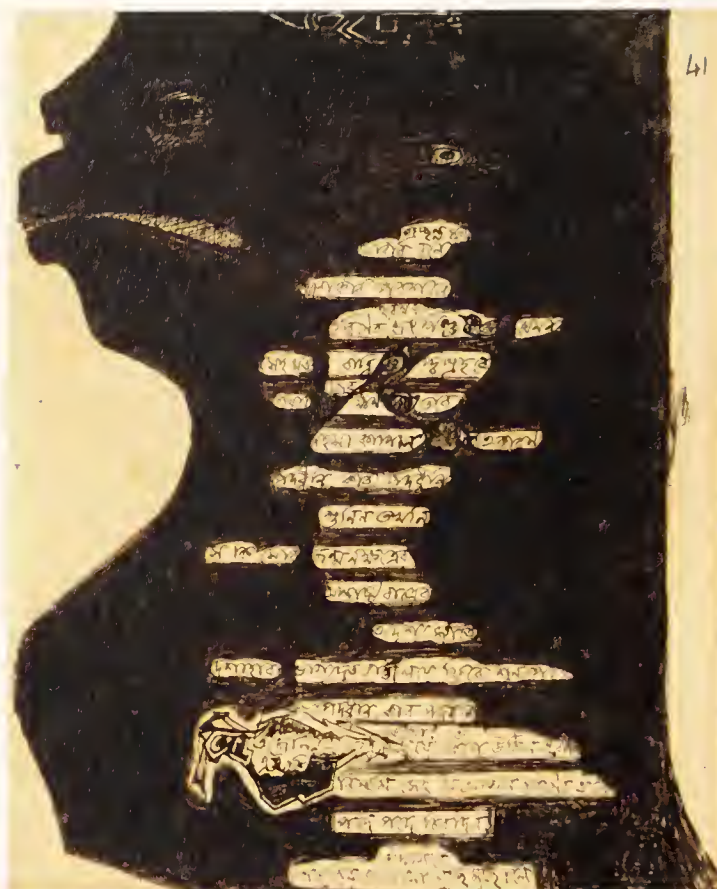
Plate 29
Ink on paper 21.5 x 18.5 cm
1924



Top Plate 30
Ink on paper 21.5 x 18.5 cm
1924



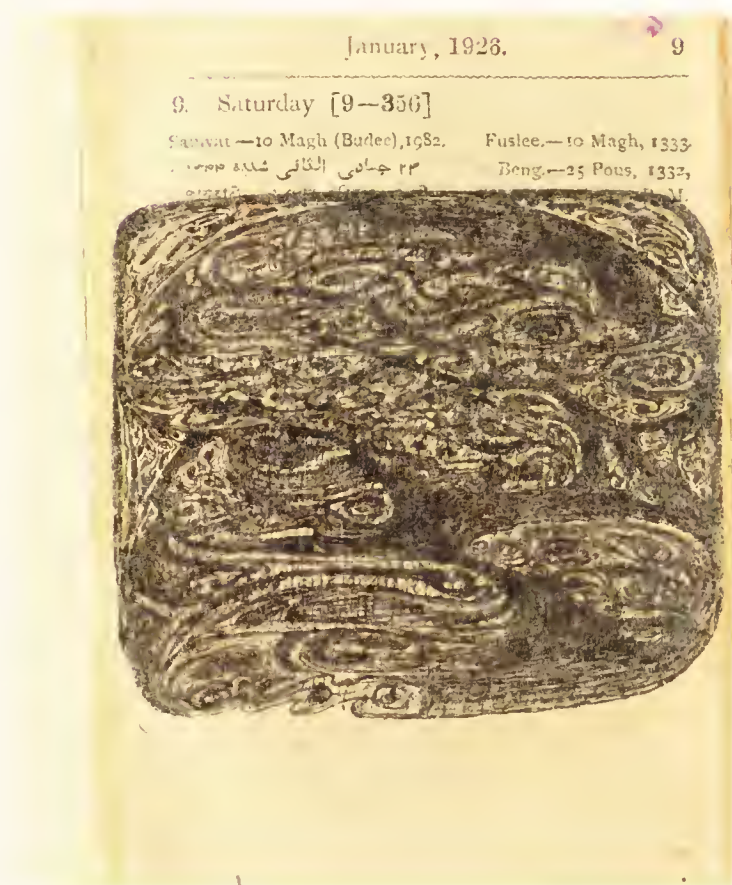
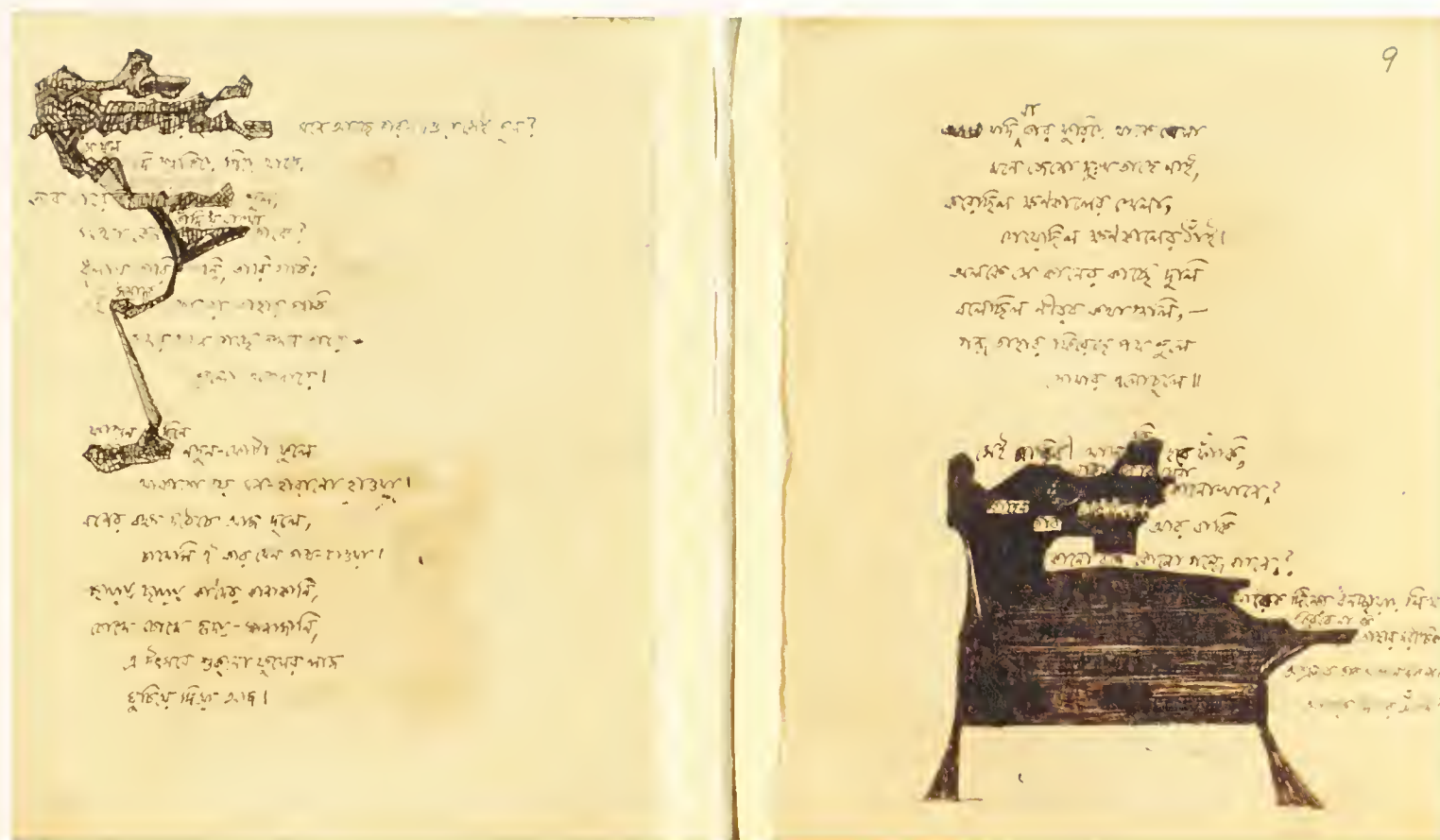
Bottom Plate 31
Coloured ink and pastel on paper 21.5 x 18.5 cm
1924



Top Plate 32
Ink on paper 21.5 x 18.5 cm
1924

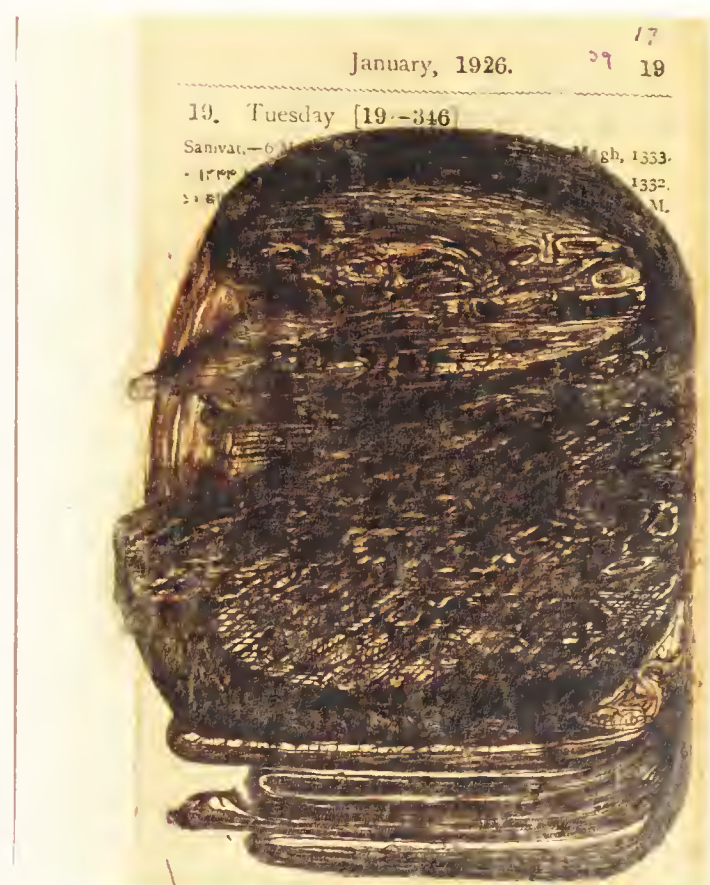


Bottom Plate 33
Ink on paper 21.5 x 18.5 cm
1924



Top Plate 34
Ink on paper 21.5 x 37 cm
1924

Bottom Plate 35
Ink on paper 16.3 x 13 cm
1926-27



Bottom Plate 36
Ink on paper 16.3 x 13 cm
1926-27



Top Plate 37
Ink and pencil on paper 16.3 x 26 cm
1926-27

Bottom Plate 38
Ink and pencil on paper 16.3 x 26 cm
1926-27

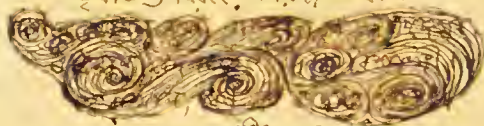
August, 1926.

233

21. Saturday [233—132]

Samvat.—13 Sawun (Sudee). 1983. Fuslee.—27 Sawun, 1333.
 - ۱۳۳۵ مفر شنب ۱۱ Beng.—4 Bhadra, 1333.
 ২১ আশ্বিন—৪ ভাদ্র, শনিবার—ত্রয়োদশী Trayodasi, 11-20 P. M.

(Faint handwritten text in Devanagari script)



ਅਮਰ ਪ੍ਰਾਸਾਦ ਮੂਰੇ ਅਮਰ ਗੁਰੂ ਮੂਰੇ
 ਆਪ ਵਿਸ਼ੇਸ਼ ਕ੍ਰਮੇਂ ਆਮਨੁ ਰੇਖਾਯੀ
 ਰਵਾਨਾਨ ਰੇਖੂ ਪਾਰ ਰਾਸ਼ਾਤਿ ਏਕੀ ॥

20 40035
2000

234 ۲۲۲

August, 1926.

22. Sunday [234—131]

Samvat.—14 Sawun (Sudee), 1983. Fuslee.—28 Sawun, 1333-
 ১৩৩৫ সফর কশ্বিন্দে ১২ Beng.—5 Bhadra, 1333
 ২২ আশ্বিন—৫ ভাদ্র, ব্রিষাব্দ—চতুর্দশী Chaturdasi, 9-7 P. M.

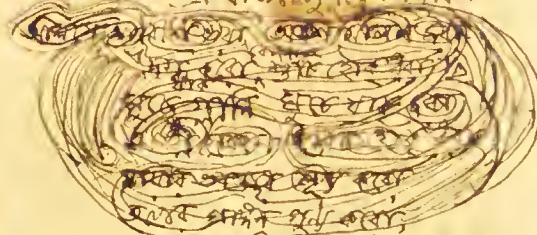
ॐ नमो भगवते वासुदेवाय ॥ ५३ ॥

১মো ১মো ১মো হে বৈশাখ।

संस्कृत-महाभारत-परिचयः

॥ श्रीगणेशाय नमः ॥ श्रीगुरुभ्यो नमः ॥ श्रीगुरुभ्यो नमः ॥

1814/15-55/15



ਮੁਲਿ ਧਾਰਿ ਸੁਆਰਿ ਫੁਲਿ ਧਾਰਿ ਕੁਸ,
 ਅਮਿਤਾਬ ਖੁਲਿ ਧੋਰੁ ਕੇਰਾ।
 ਗੁਰਮ ਅਰਥੁ ਧਾਰਿ ਮੁਖਿ ਕਰਿ ਮੁਤ ਧਾਰਿ
 ਭਗਤਾਧਾਰਿ, ਧਾਰਿ ਸੁਆਰਿ ਧਾਰਿ
 ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ
 ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ
 ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ ਧਾਰਿ

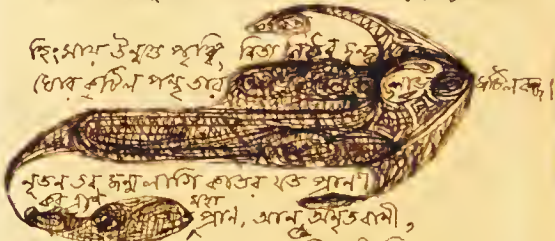
August, 1926.

237

25. Wednesday [237—128]

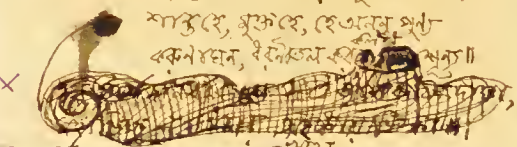
Samvat.—2 Bhadoon (Budee), 1983. Fuslee.—2 Bhadoon, 1333.
 - ۱۳۳۵ سنه ۱۵ Beng.—8 Bhadra, 1333.
 ২৫ আশ্বিন—৮ ভাদ্র, দুইবার—বিত্তর Dwitiya, 1-51 P. M.

हिः आभा उभय पृष्ठि, विरा नरक रक्त
 धोव कृति पद एव विरा नरक रक्त



विशेषः च प्रथमः विषयः प्रथमः ।

साकुदे, वृकुदे, हेअनुवु प्र-
 वकनरधान, रीदेकन ~~वृकुदे~~ अनुव



মোহর মোহর ও মক্ক মোহর
উক্ত ন মোহর মোহর - মোহর
~~মোহর মোহর মোহর মোহর~~
প্রাচীন মুদ্রা

गान्धर्व, ब्रूहन्, (२) श्रमन्तु प्रभु,
 अन्तर्गत, विविधता का रूप प्रभु ॥
 विविधता का रूप प्रभु,
 विषय-विषय-विषय प्रभु, विषय प्रभु ॥

August, 1926.

241

29. Sunday (241-124)

—7 Bhadoon (Budee), 1983. Fuslee.—6 Bhadoon, 1333.
—12 Bhadra, 1333.
—21 A. M.

[illegible]

ମୁକ୍ତି ଗୋପାଳ ମୁକ୍ତିର ମୁଖ,
 ଓଁ ନମଃ ମୁକ୍ତି ଗୋପାଳ ମୁଖ ।

কিন্তু অমৃত অমৃত
 ক্রীড়া ক্রীড়া লীলা নৃত্য দ্বন্দ্ব

ॐ नमो भगवते वासुदेवाय ॥
 श्रीमद्भगवद्गीता ॥

16
 ଅନ୍ତରାଳ ମଧ୍ୟ,
 ଦାସିତ୍ୟ ନାମାଦି ବିଷୟ

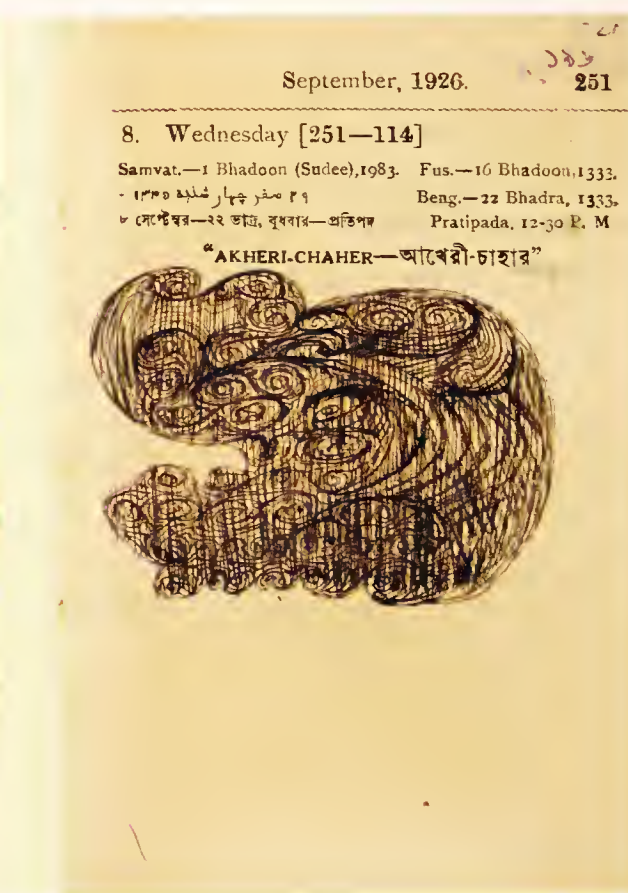
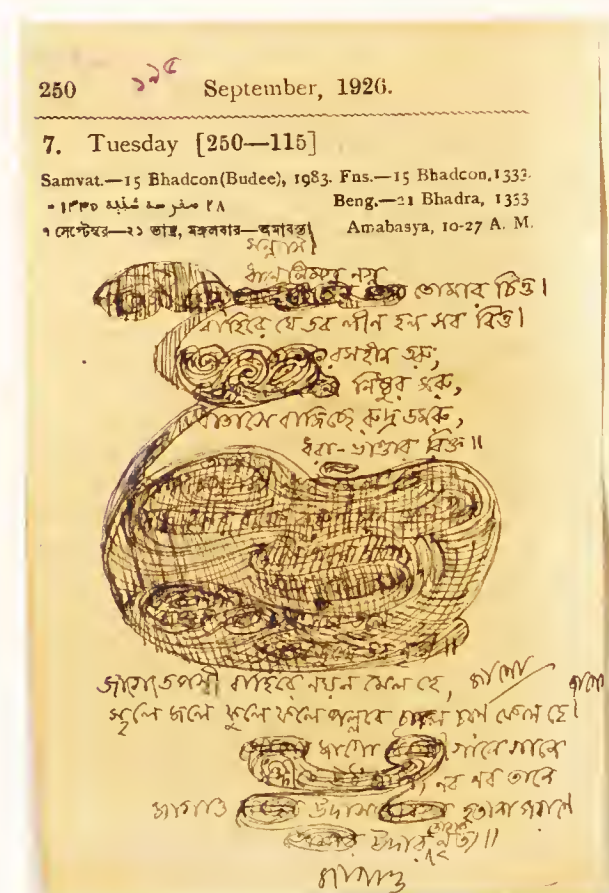
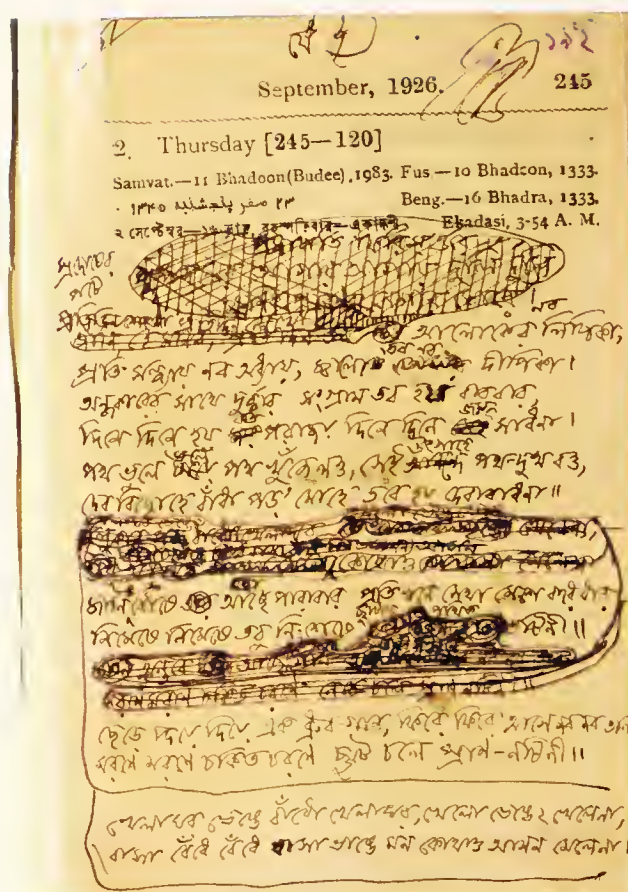
16

Top Plate 39
Ink on paper 16.3 x 13 cm
1926-27

Bottom Plate 40
Ink on paper 16.3 x 13 cm
1926-27

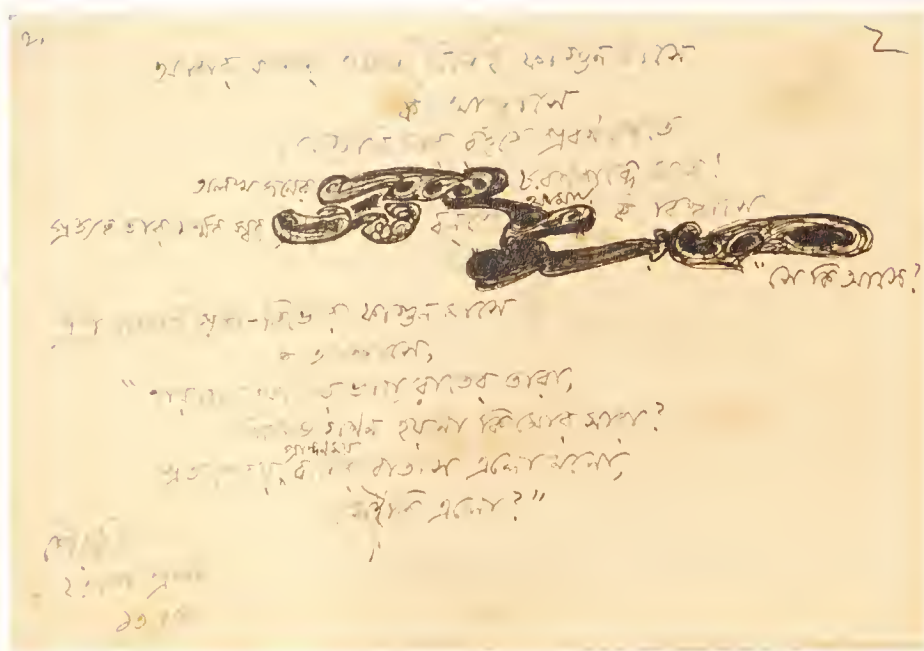
Top Plate 41
Ink on paper 16.3 x 13 cm
1926-27

Bottom Plate 42
Ink on paper 16.3 x 13 cm
1926-27

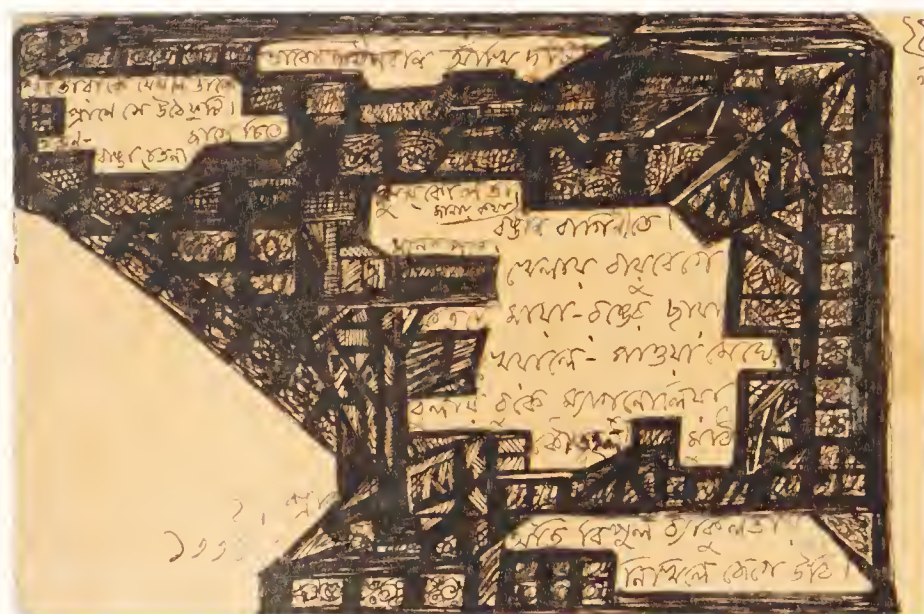


Top Plate 43
Ink on paper 16.3 x 26 cm
1926-27

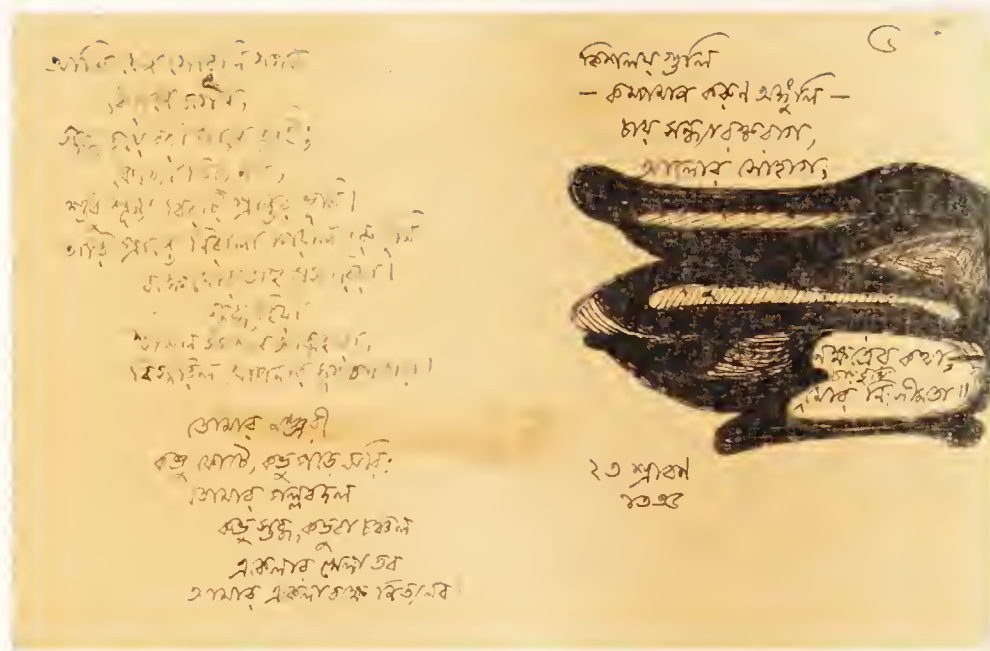
Bottom Plate 44
Ink on paper 16.3 x 26 cm
1926-27



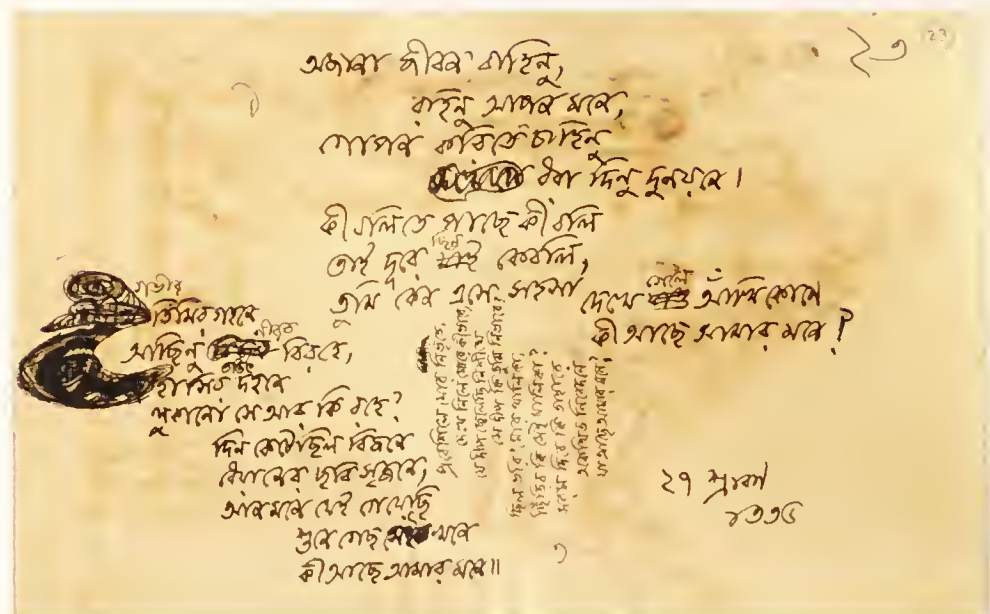
Top Plate 47
Ink on paper 12 x 17.2 cm
1926-28



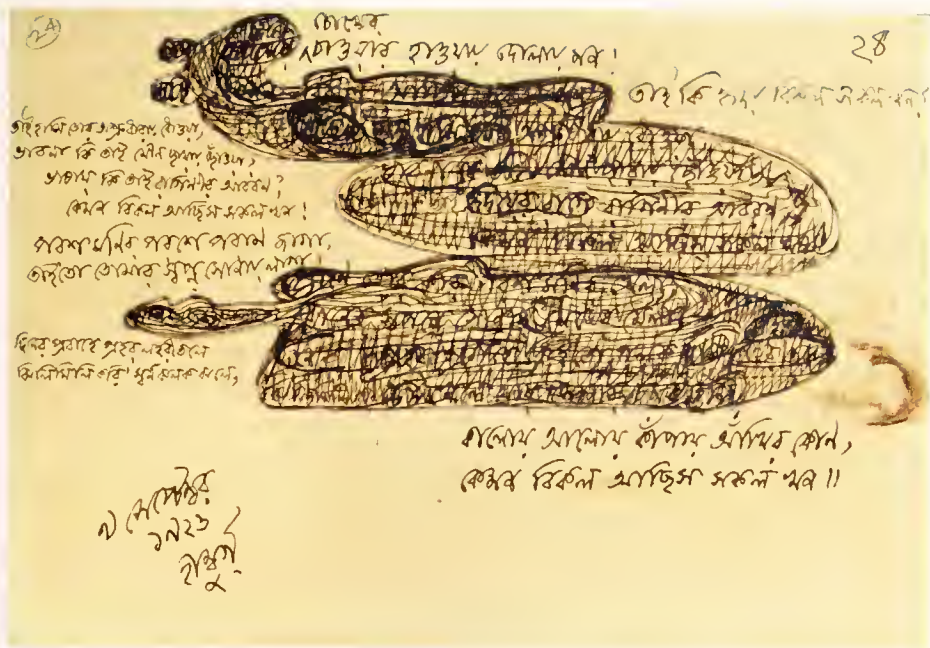
Bottom Plate 48
Ink on paper 12 x 17.2 cm
1926-28



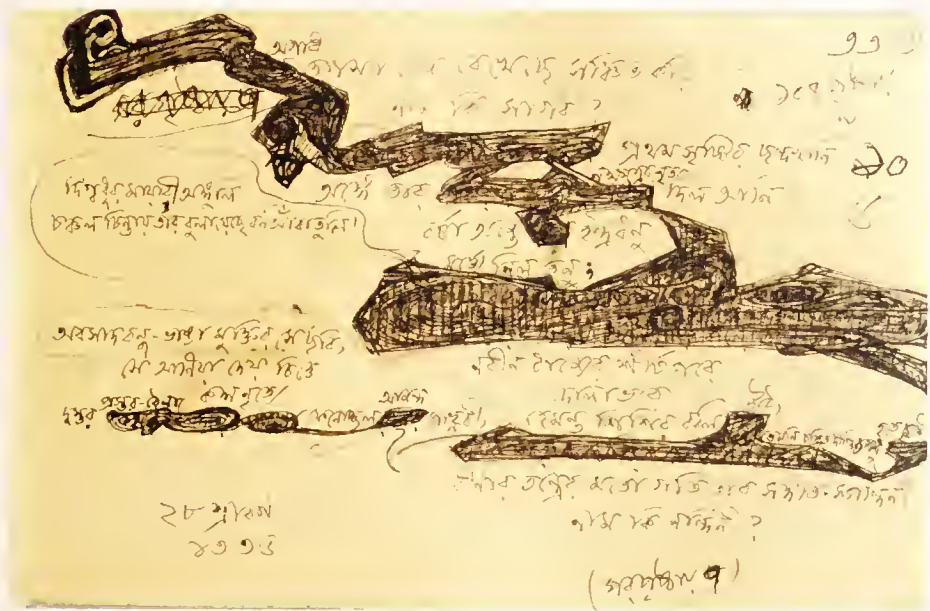
Top Plate 49
Ink on paper 12 x 17.2 cm
1926-28



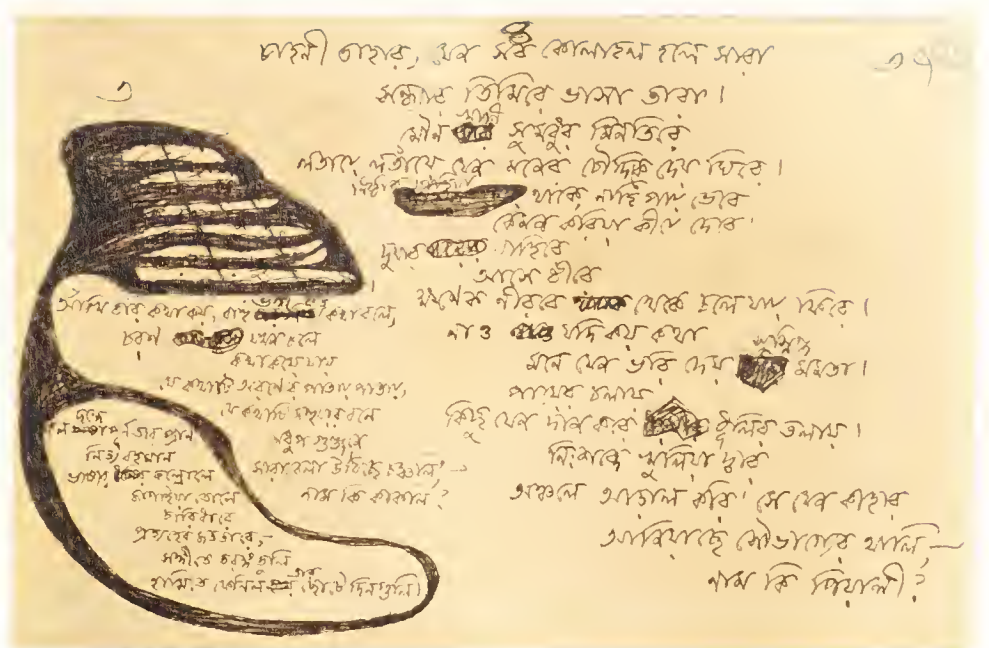
Bottom Plate 50
Ink on paper 12 x 17.2 cm
1926-28



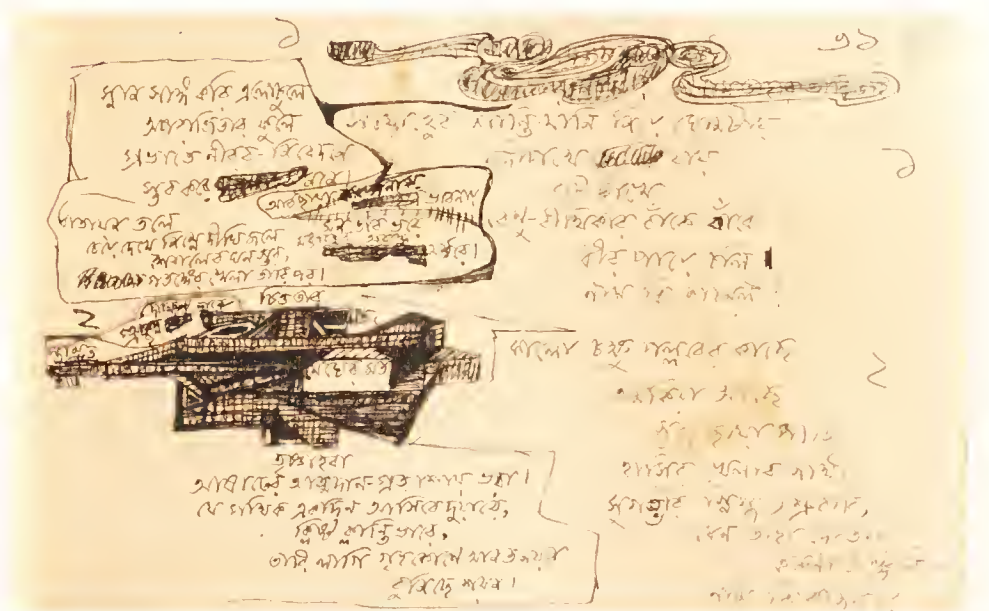
Top Plate 51
Ink on paper 12 x 17.2 cm
1926-28



Bottom Plate 52
Ink on paper 12 x 17.2 cm
1926-28



Top Plate 53
Ink on paper 12 x 17.2 cm
1926-28



Bottom Plate 54
Ink on paper 12 x 17.2 cm
1926-28

^{hermit}
 The bee carries honey from the flower.
 The south wind ^{whistles} her, whistles.
 The boundless silence waits for ages
 till the little bird comes
 and gives it voice.

4 I have my singer's crown
in the birthday feast
of the honey-cakes.
Others must wait.



I find me in my position
 that I am not
 my life. We are signals in my mind
 of the moments that we are in.

Let not the ¹⁹⁴⁴ ~~the~~ ^{the} clouds ⁱⁿ ~~in~~ ^{be} ~~be~~ ^{our} ~~our~~ ^{unsubstance} ~~unsubstance~~

Echo, the ghost, is more dead than the dead voice, for it is unreal.

Stars, torches in hand,
walk along the uncharted shore of time.

may be
ing flower, the stem that shallers
but then hast the triumphant immortality
of perfection.

where he ^{can't} ^{run}
let us ^{down} defeat
and thus gain the time
for winning in the future.

The hills piled by a tender mist
Seems like a woman's embrace.

Question: How if the final answer is given

6
Like seeking to convey some emotion
contempt its
feelings
which are
signs of truth

7 ~~the~~ Regulation, with its ^{shear} ~~is~~ ^{is} ~~shown~~ ^{shown} ~~because~~ ^{because} branches ^{are} ~~are~~ ^{are} ~~irregular~~ ^{irregular}.

8 The foundation of a mountain is solid in the earth
 9 The foundation of life is in the incomparable.

from the deep of the minute vague

each success is the small distance

" Dreamers were behind them in the dust
and faintly

failures that germinate great success

13
winds men comes from the East. Sea

and occurs in the tree wood period.

of an α -profit outside u_{α}^{α} accumulation.

19. New man to work of this museum

while ashamed of their mistakes

34  The world is an eternal question

ever unfolding its answer

35 / does wait
for the ~~the~~ ^{the} mowing of the seed?

in the heart of Time.

36 In the dumb desert formless, colourless.

where death with a gleaming sword thirst
ever keeps watch

Man's voice rings across
an illimitable rush

Obstacles I refuse to know."

Top Plate 57

Ink on paper 17.1 x 10.8 cm
1927-28

Bottom Plate 58
Ink on paper, 17.1 x 10.8 cm

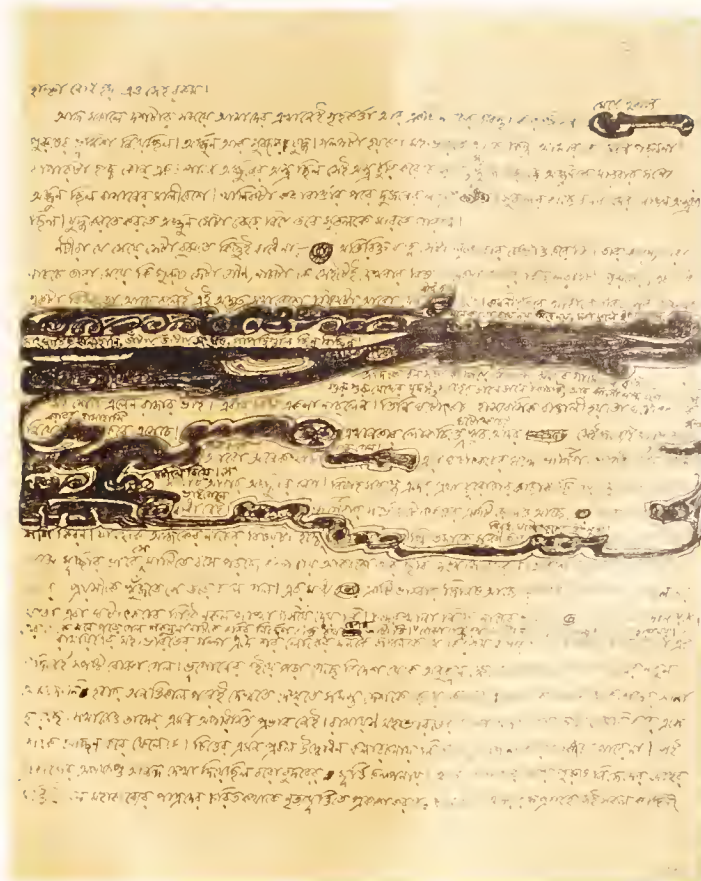
ink on paper 17.1 x 10.8 cm
1927-28

Top Plate 55
Ink on paper 17.1 x 10.8 cm
1927-28

Bottom Plate 56
Ink on paper 17.1 x 10.8 cm
1927-28

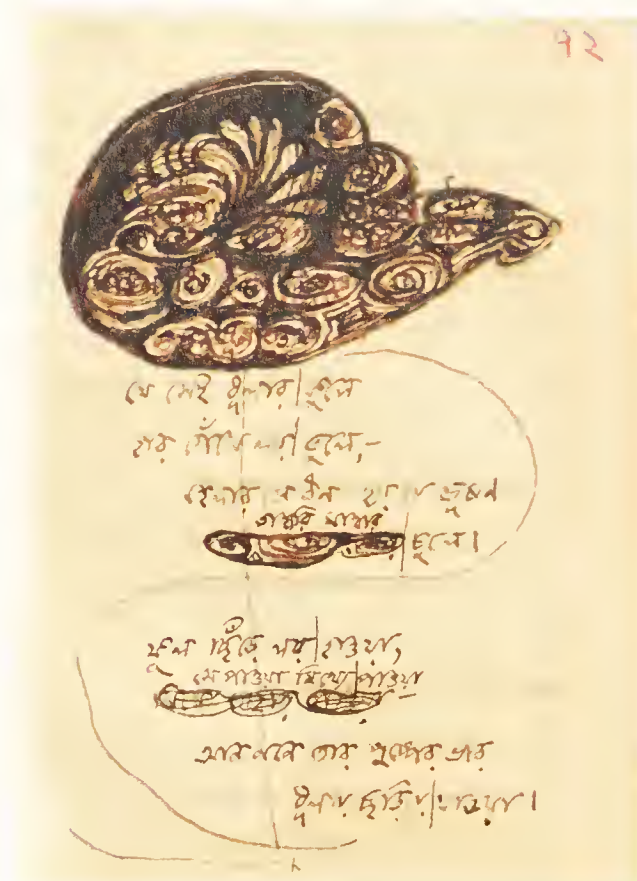
Top Plate 57
Ink on paper 17.1 x 10.8 cm
1927-28

Bottom Plate 58
Ink on paper 17.1 x 10.8 cm
1927-28



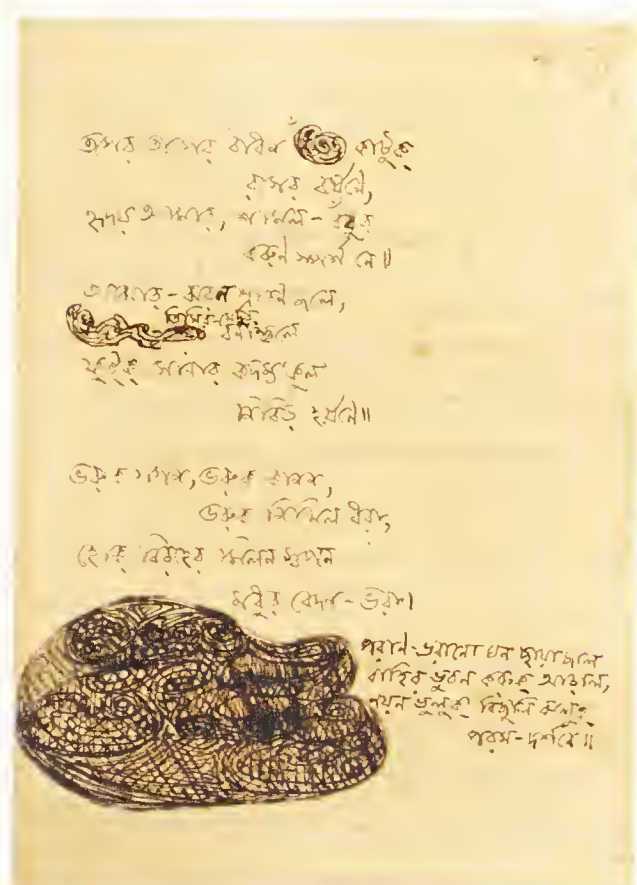
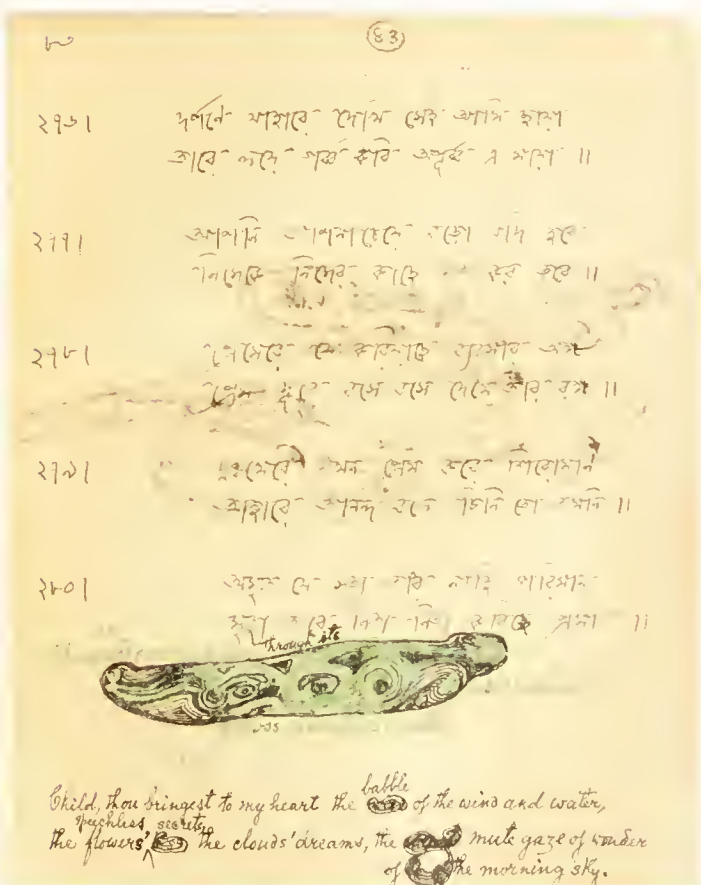
Top Plate 59
Ink on paper 28.5 x 22.5 cm
1927

Bottom Plate 60
Coloured ink on paper 22.3 x 19 cm
1927-28



Top Plate 61
Ink on paper 16.7 x 10.3 cm
1927-30

Bottom Plate 62
Ink on paper 16.7 x 10.3 cm
1927-30



Child, thou bringest to my heart the ^{lullies} of the wind and water,
the flowers' ^{secretly} the clouds' dreams, the ^{mute} gaze of wonder
of the morning sky.

ପ୍ରାଣ-ପ୍ରାଣା ଏବଂ ହୃଦୟ
ସାହିତ୍ୟ ଏବଂ କବିତା
ଏବଂ ପ୍ରାଣ-ପ୍ରାଣା
ଏବଂ ହୃଦୟ



Top Plate 63
Ink on paper 16.7 x 20.6 cm
1927-30

Bottom Plate 65
Ink on paper 16.7 x 10.3 cm
1927-30

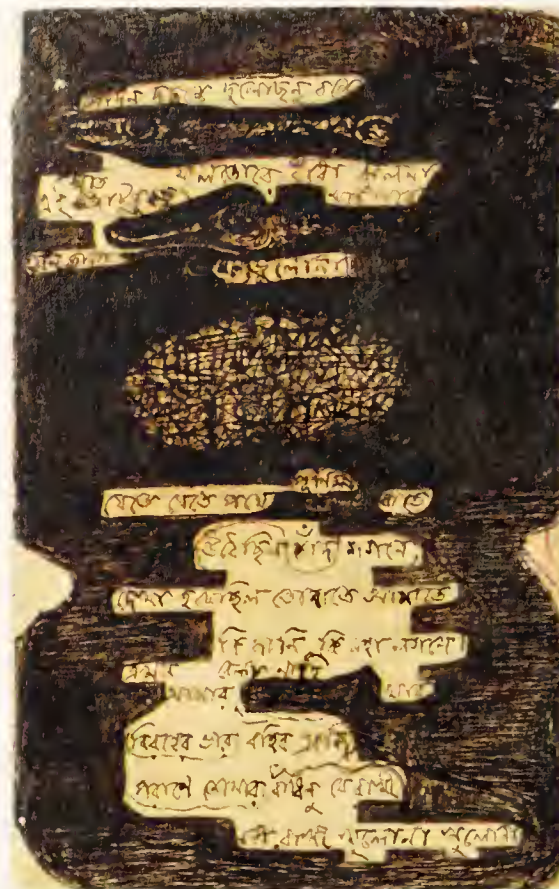
Bottom Plate 64
Left Ink and pencil on paper 16.7 x 10.3 cm
1927-30



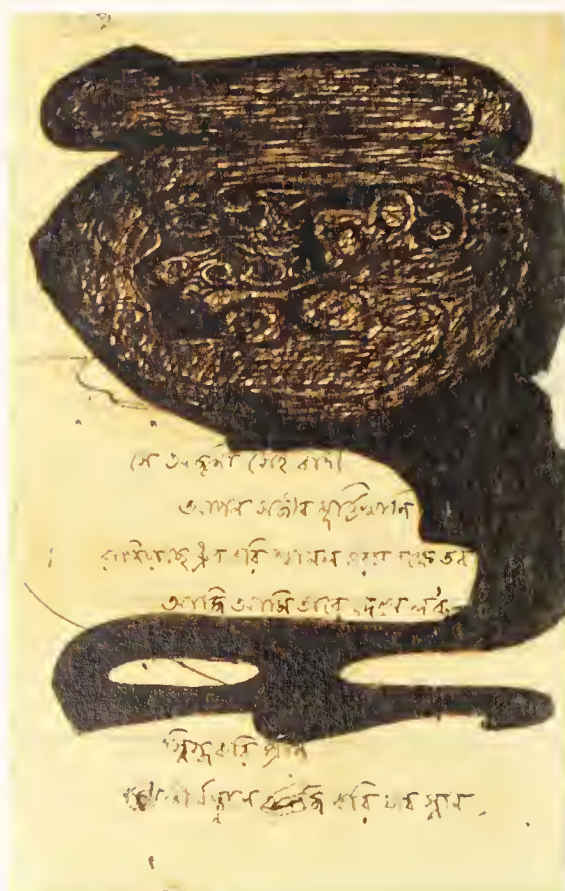
Plate 66
Ink on paper 16.7 x 10.3 cm
1927-30



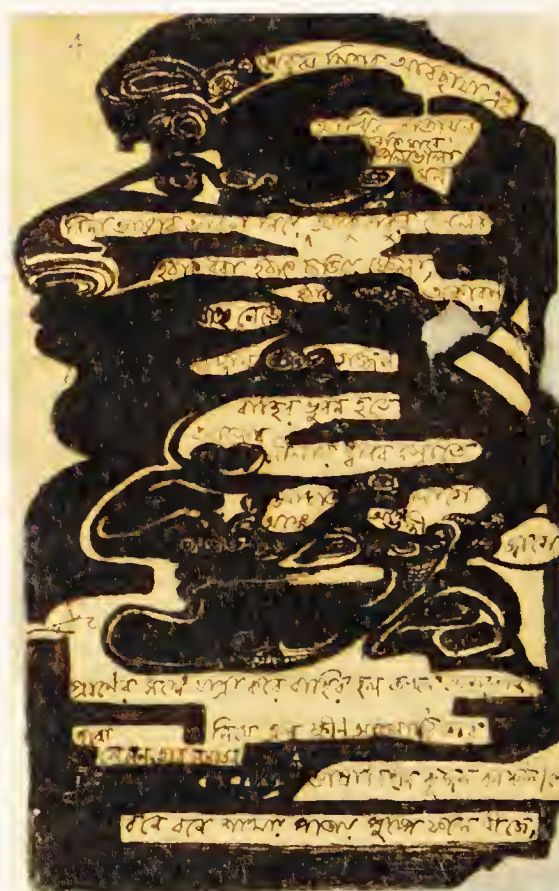
Top Plate 67
Ink on paper 16.7 x 10.3 cm
1927-30



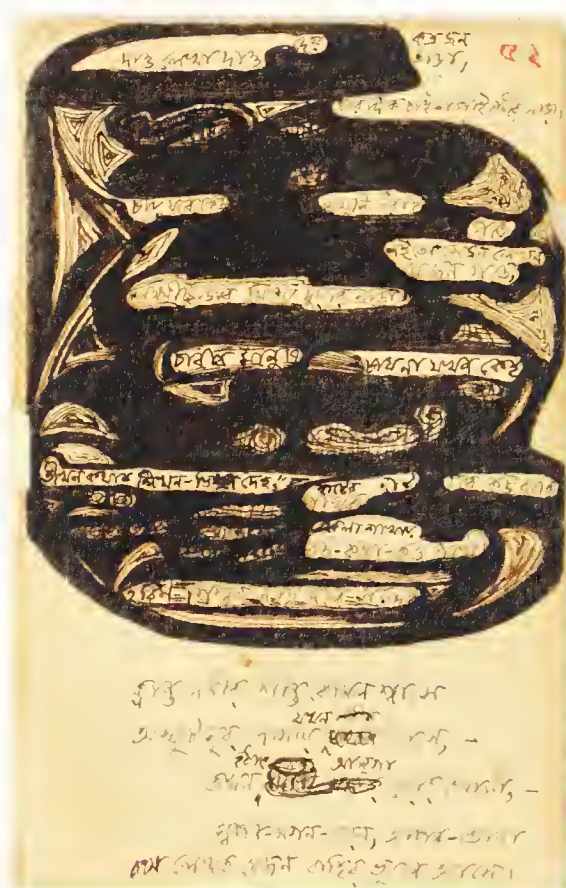
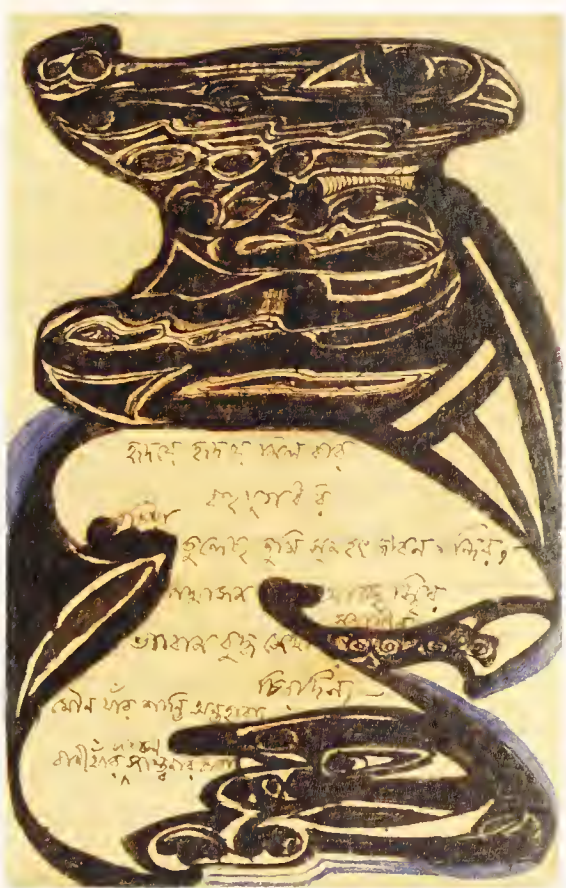
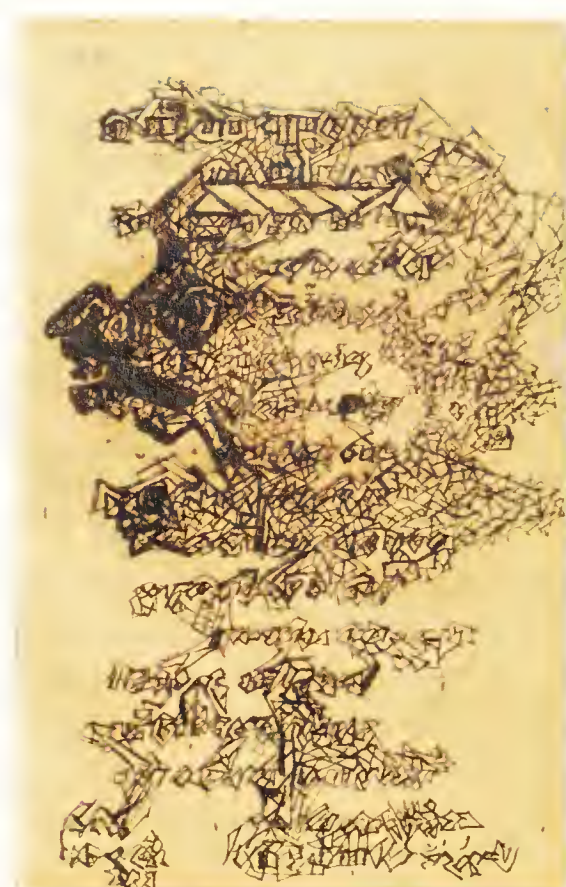
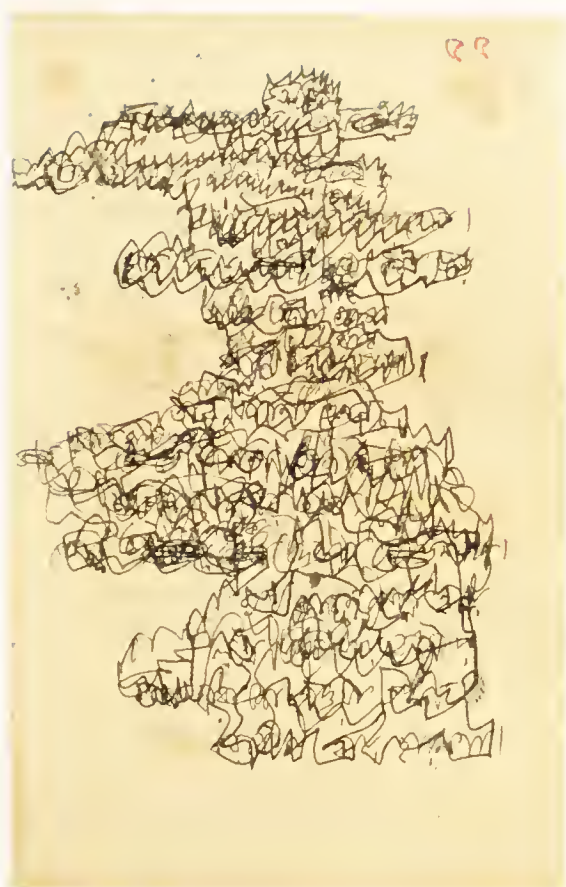
Top Plate 69
Ink on paper 16.7 x 10.3 cm
1927-30



Bottom Plate 68
Ink on paper 16.7 x 10.3 cm
1927-30



Bottom Plate 70
Ink on paper 16.7 x 10.3 cm
1927-30



Top Plate 71
Ink on paper 16.7 x 10.3 cm
1927-30

Top Plate 73
Ink on paper 16.7 x 10.3 cm
1927-30

Bottom Plate 72
Ink on paper 16.7 x 10.3 cm
1927-30

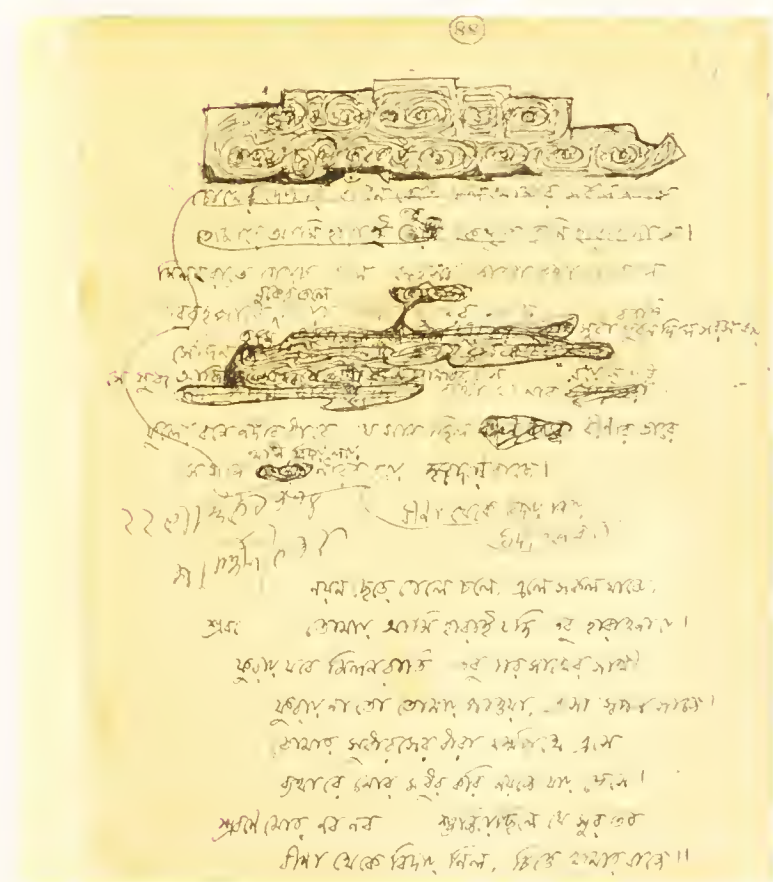
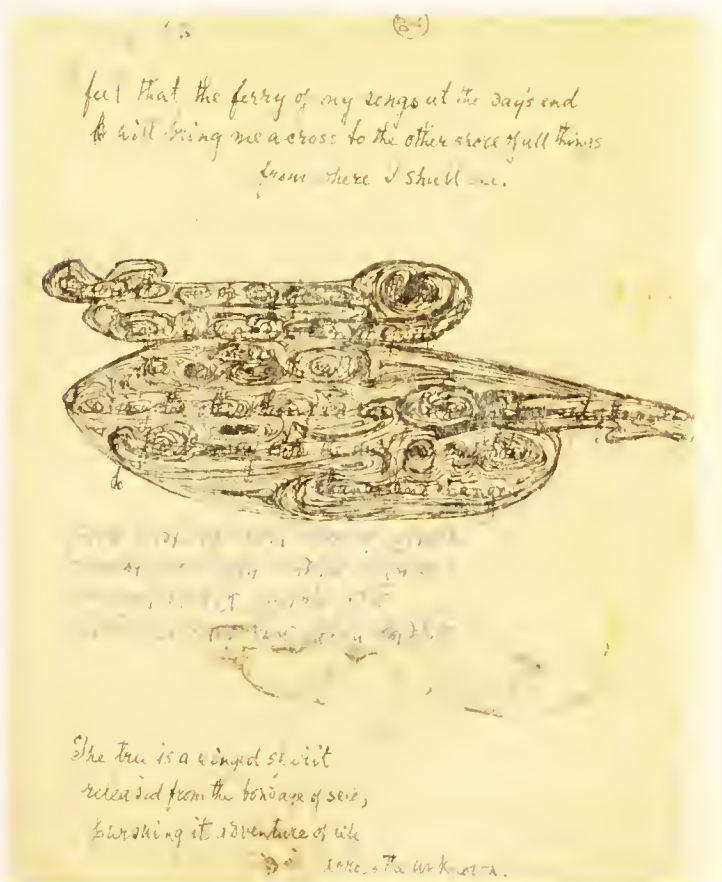
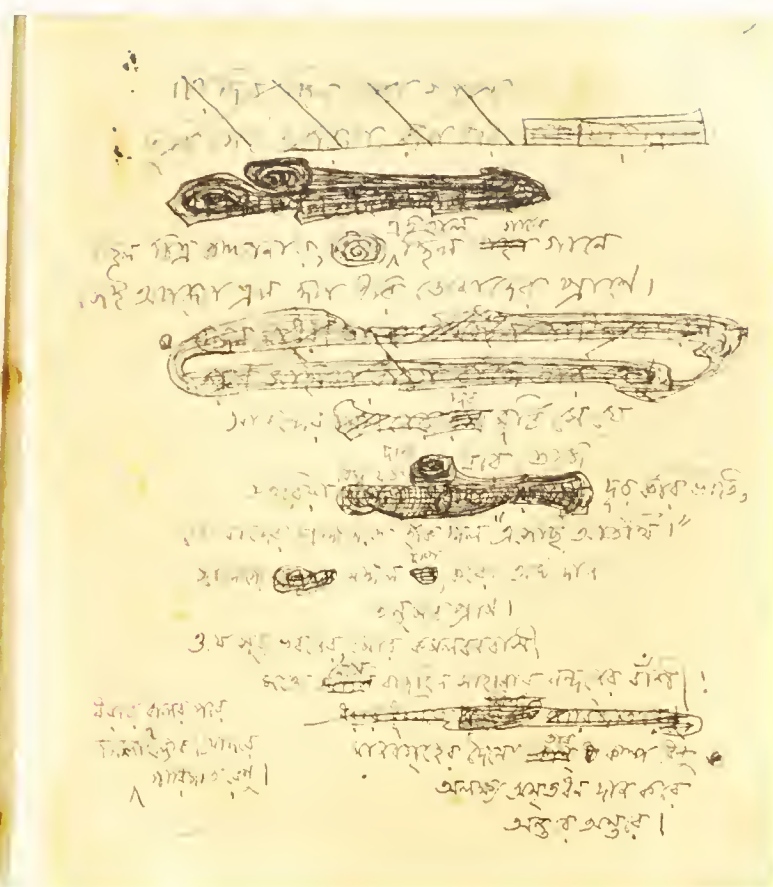
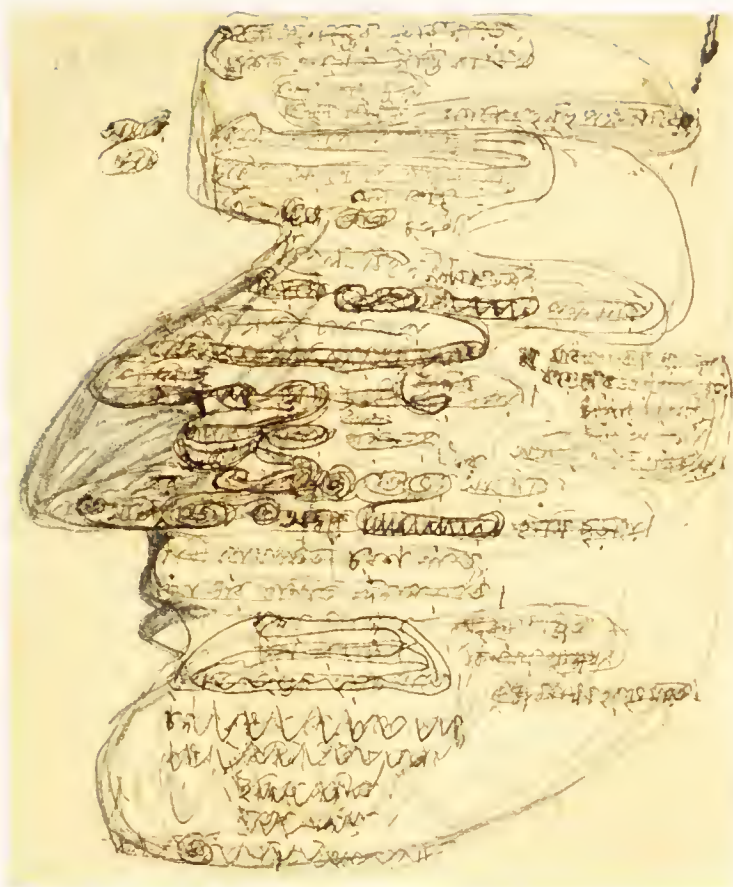
Bottom Plate 74
Ink on paper 16.7 x 10.3 cm
1927-30



Plate 75

Ink on paper 22 x 17.2 cm

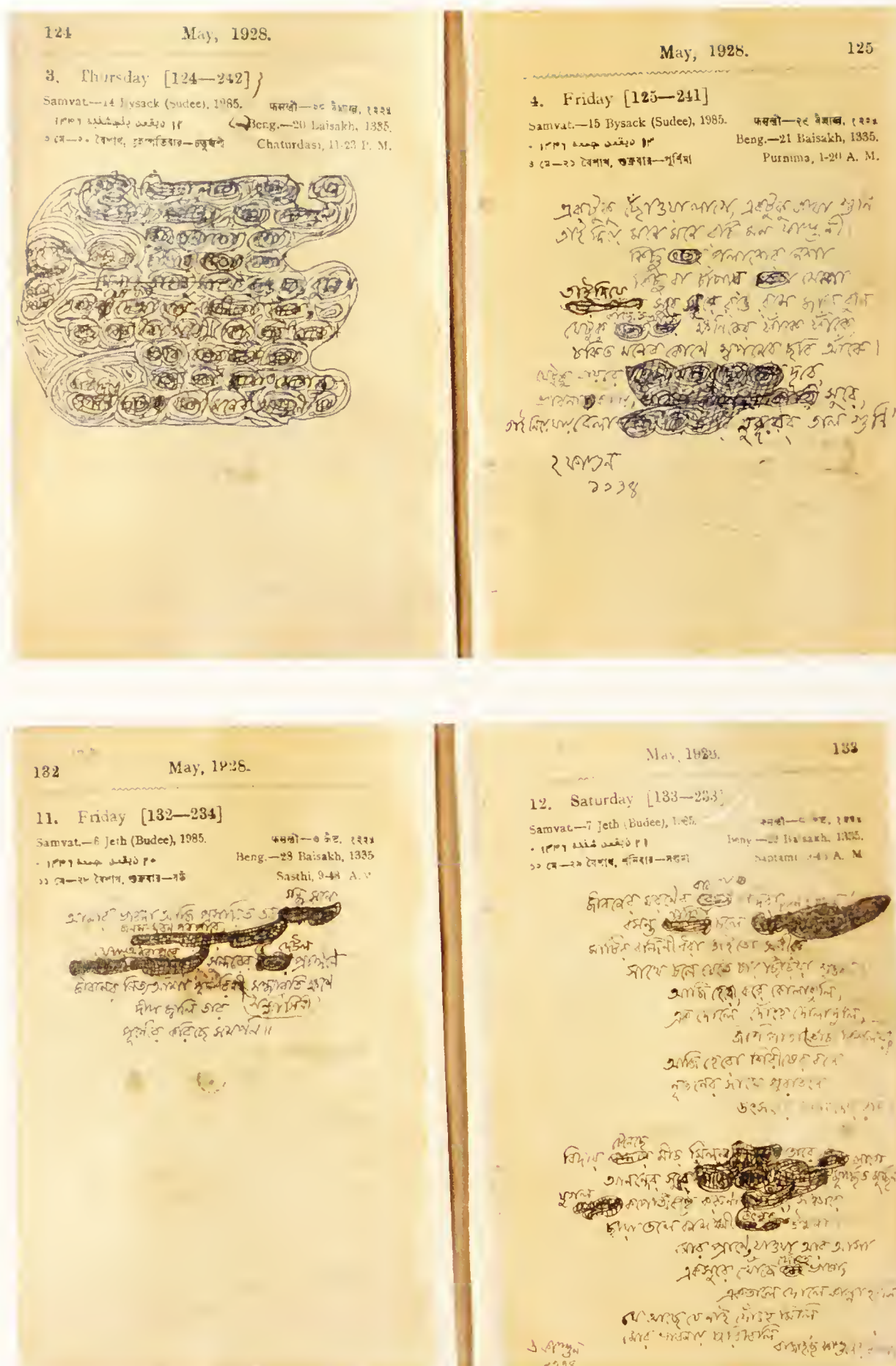
c.1928



Top Plate 76
 Ink and pencil on paper 18.7 x 35 cm
 1928-29

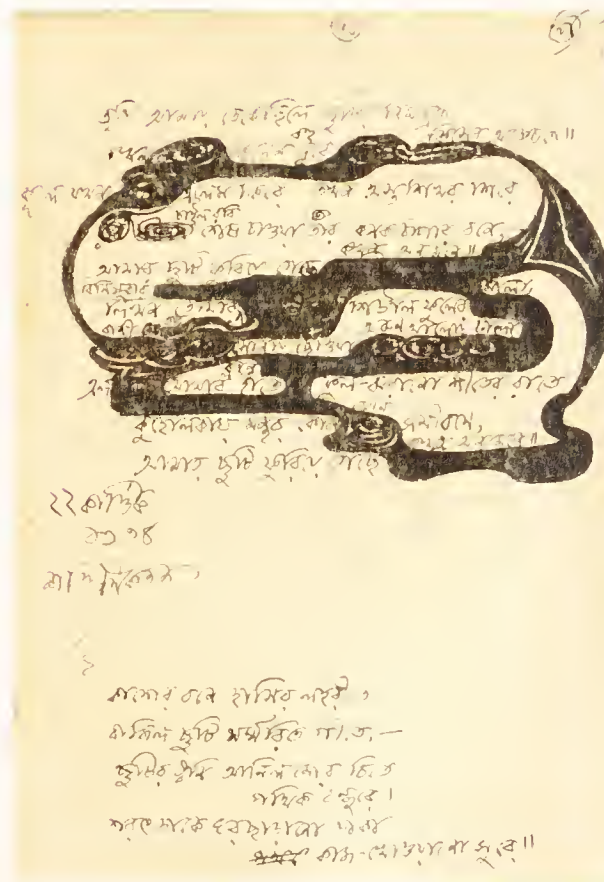
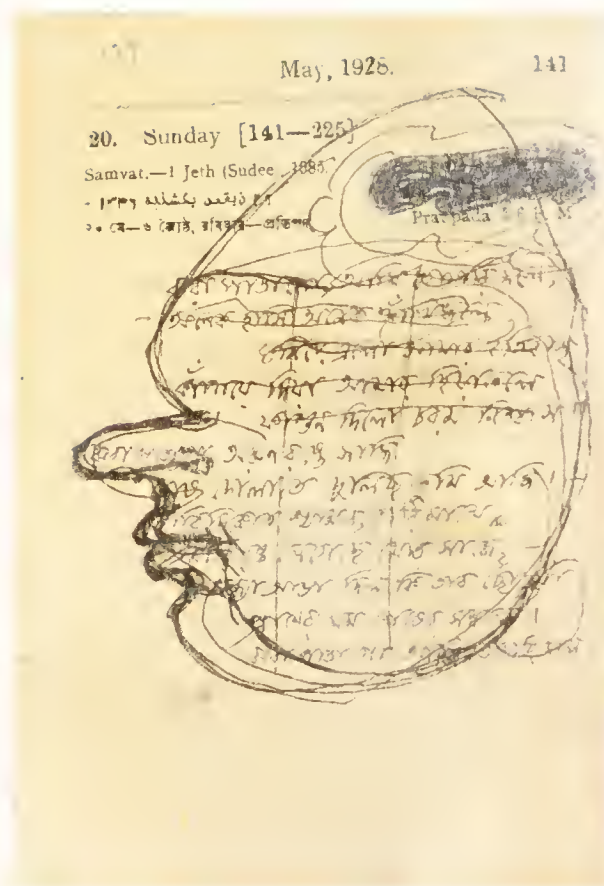
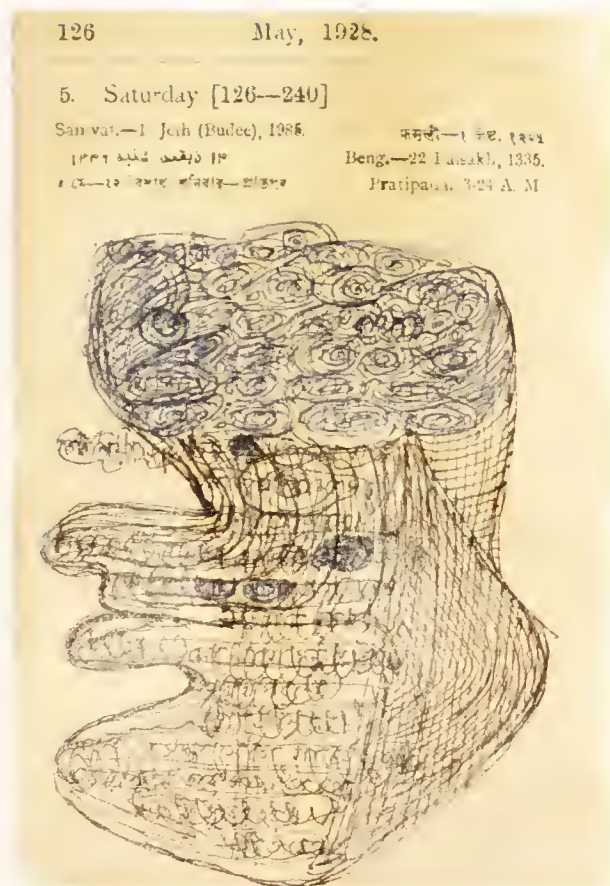
Bottom Plate 78
 Ink on paper 18 x 13.3 cm
 1928-31

Bottom Plate 77
 Ink on paper 18 x 13.3 cm
 1928-31



Top Plate 79
 Ink on paper 18 x 26.6 cm
 1928-31

Bottom Plate 80
 Ink on paper 18 x 26.6 cm
 1928-31



Top Plate 81
Ink on paper 18 x 13.3 cm
1928-31

Bottom Plate 82
Ink on paper 18 x 13.3 cm
1928-31

Top Plate 83
Ink on paper 18 x 13.3 cm
1928-31

Bottom Plate 84
Ink on paper 18 x 13.3 cm
1928-31



Plate 85

Ink on paper 23.5 x 21 cm

c.1929

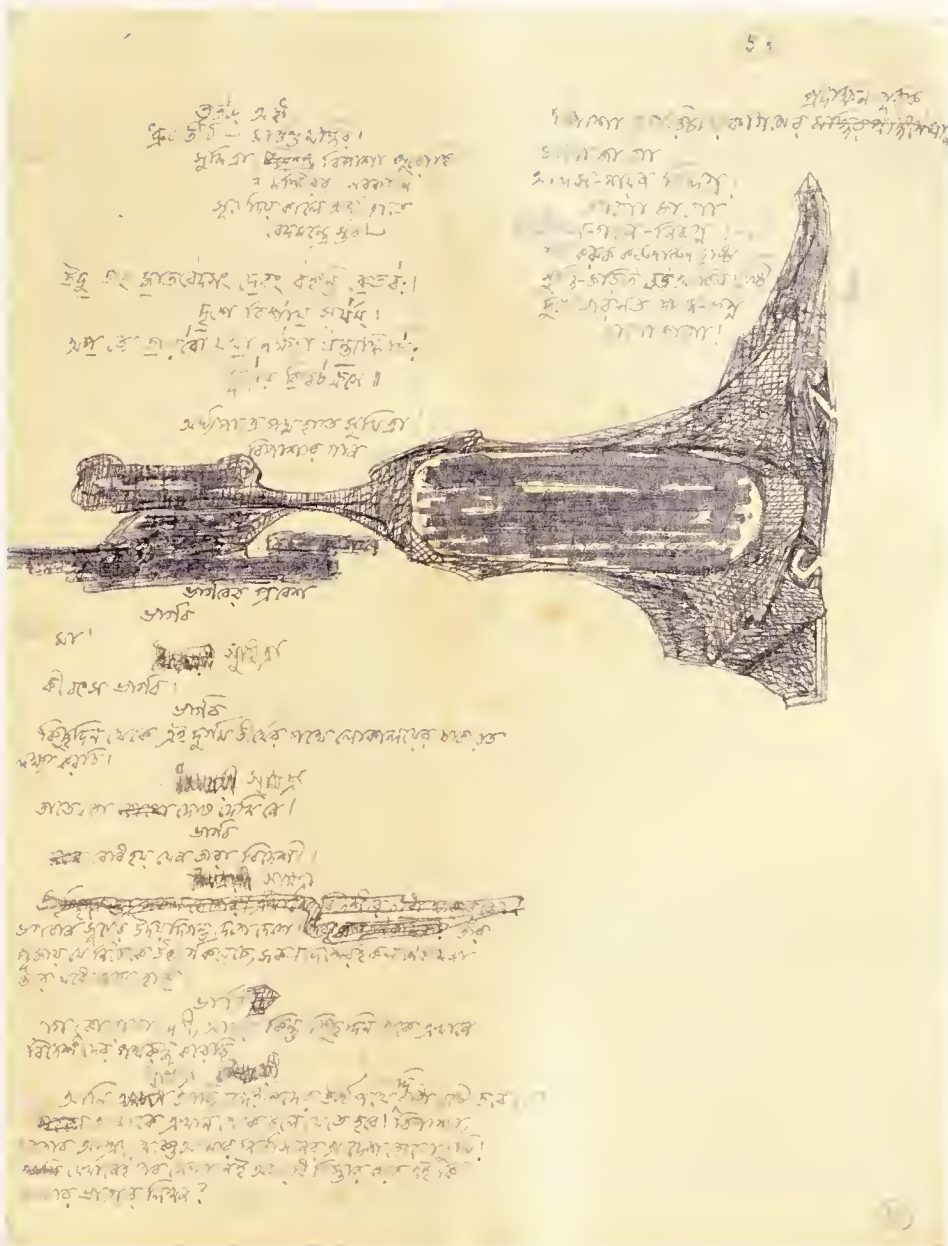


Plate 86
Ink on paper 28.3 x 23.8 cm
1929



Plate 87
Ink on paper 28.3 x 23.8 cm
1929

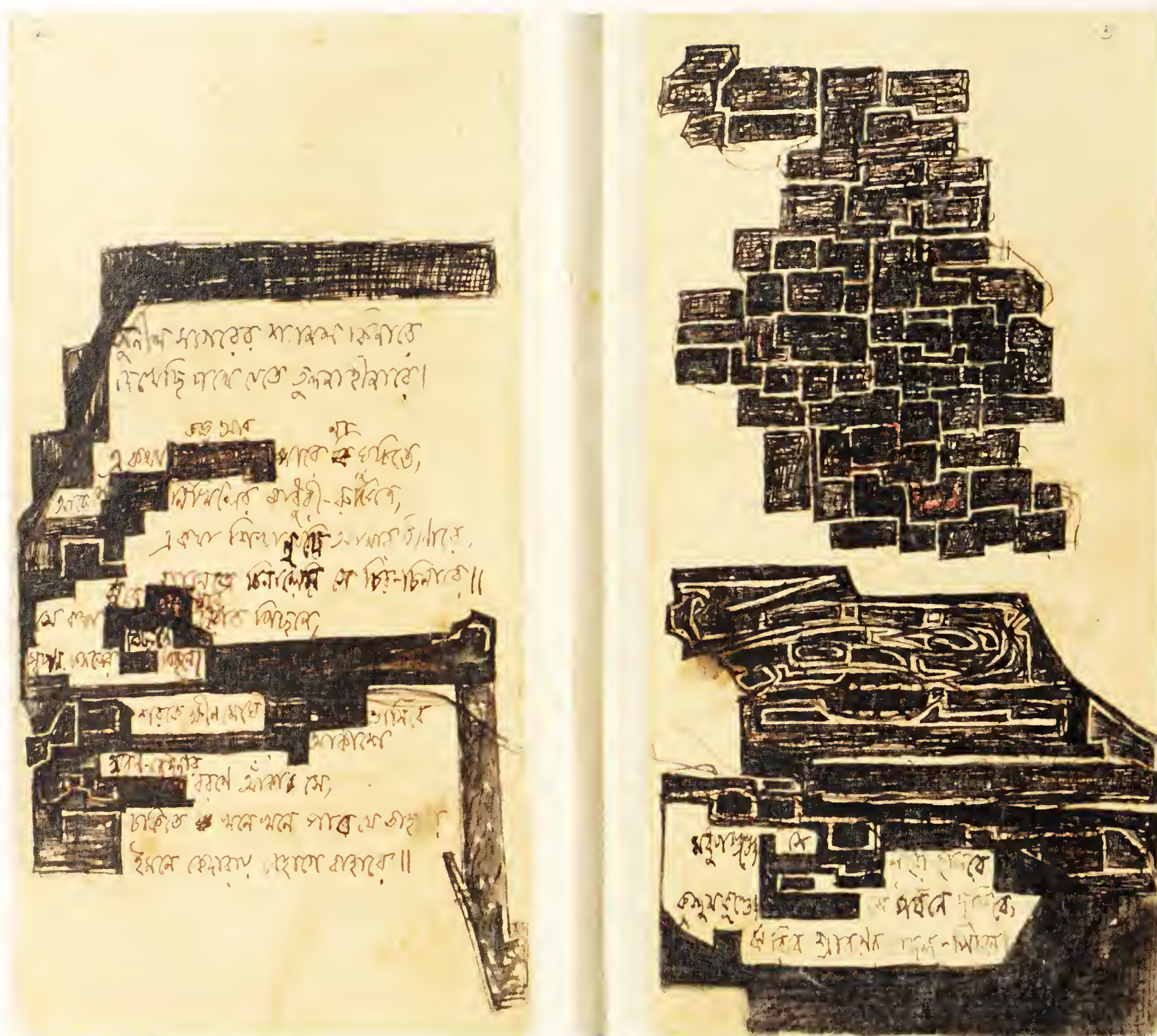
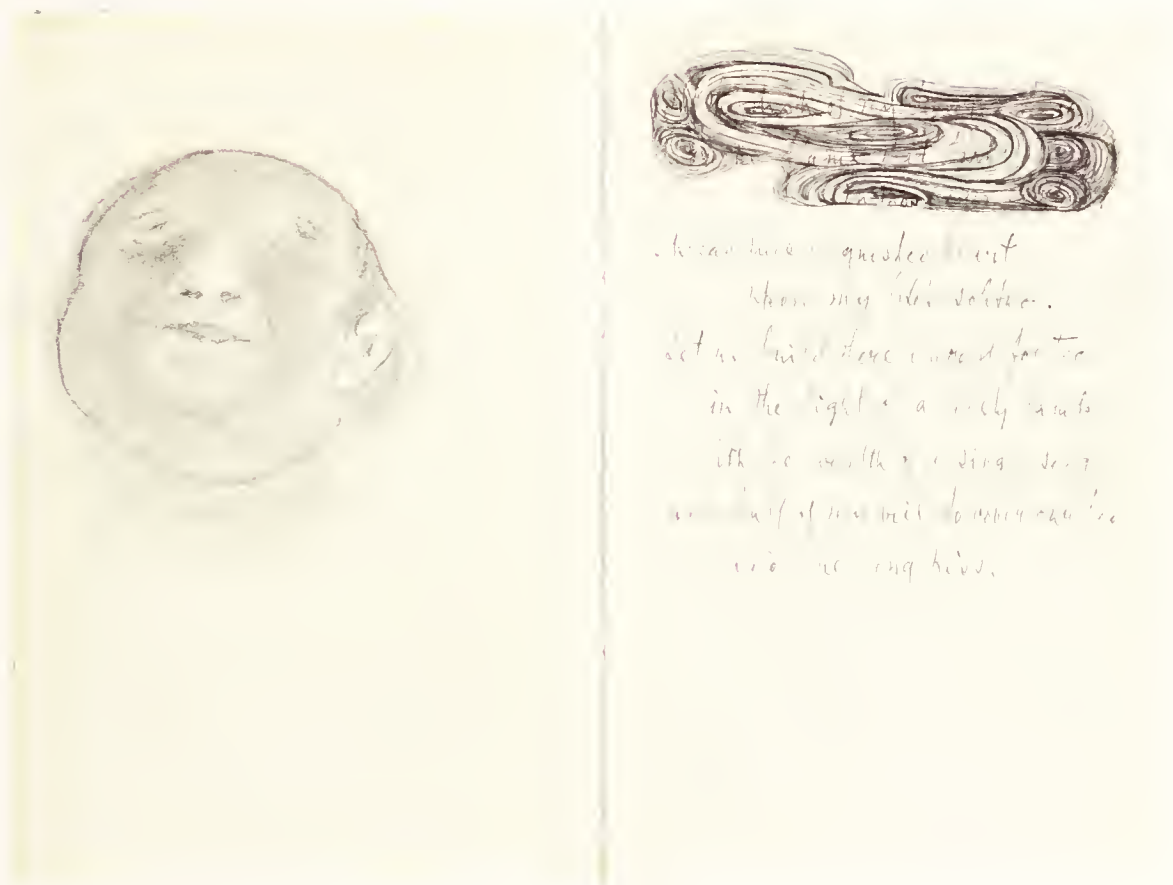


Plate 88

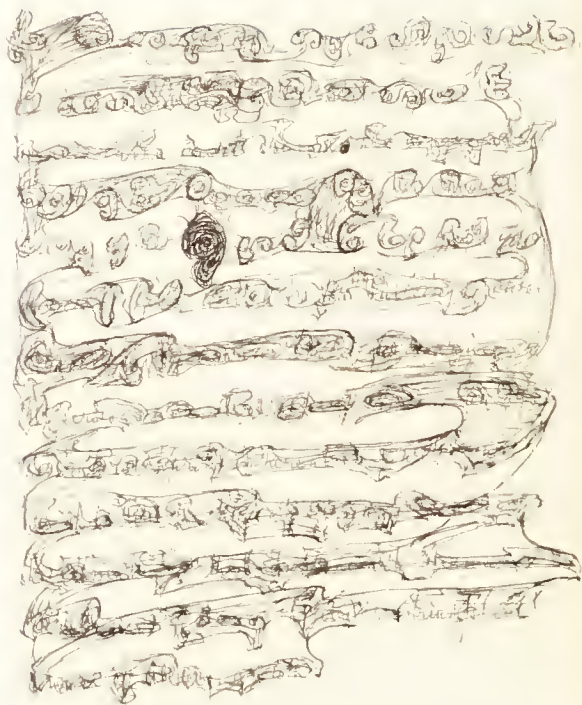
Ink on paper 19.7 x 29 cm

1930



Top Plate 89
Ink and pencil on paper 23 x 28 cm
1931-32

Bottom Plate 90
Ink and pencil on paper 23 x 28 cm
1931-32



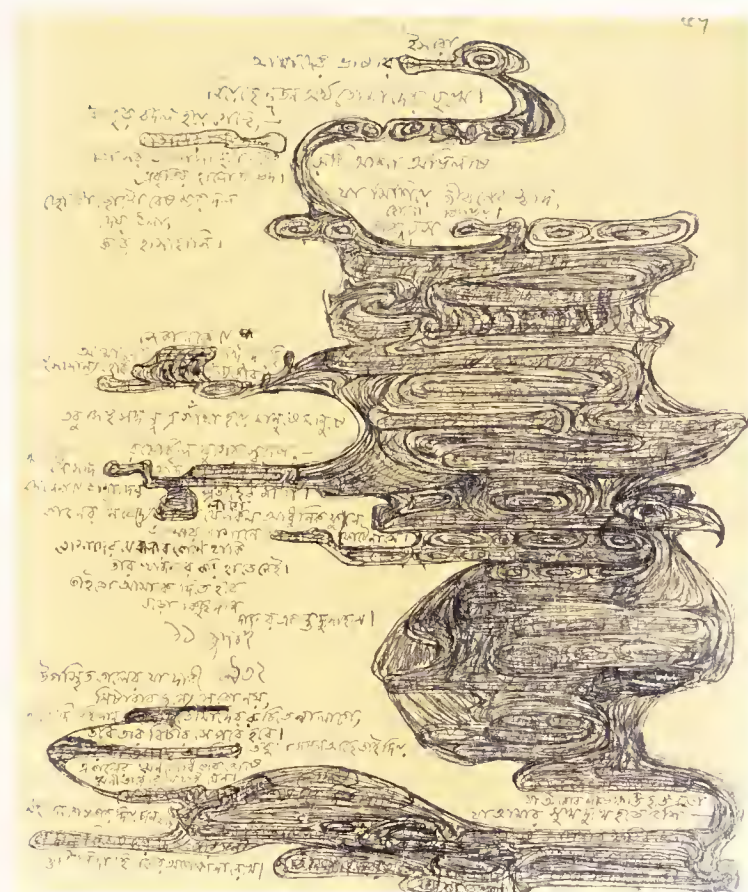
Top Plate 91
Ink on paper 23 x 14 cm
1931-32

Bottom Plate 92
Pencil on paper 23 x 14 cm
1931-32

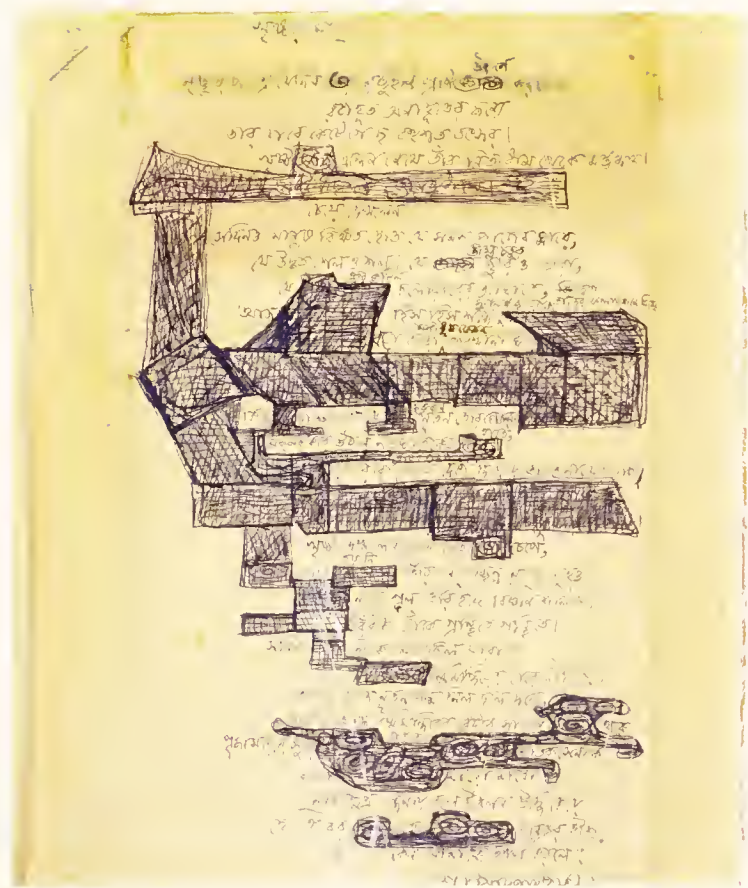


Top Plate 93
Ink on paper 21.9 x 17.3 cm
1931

Bottom Plate 94
Ink on paper 23 x 14 cm
1931-32



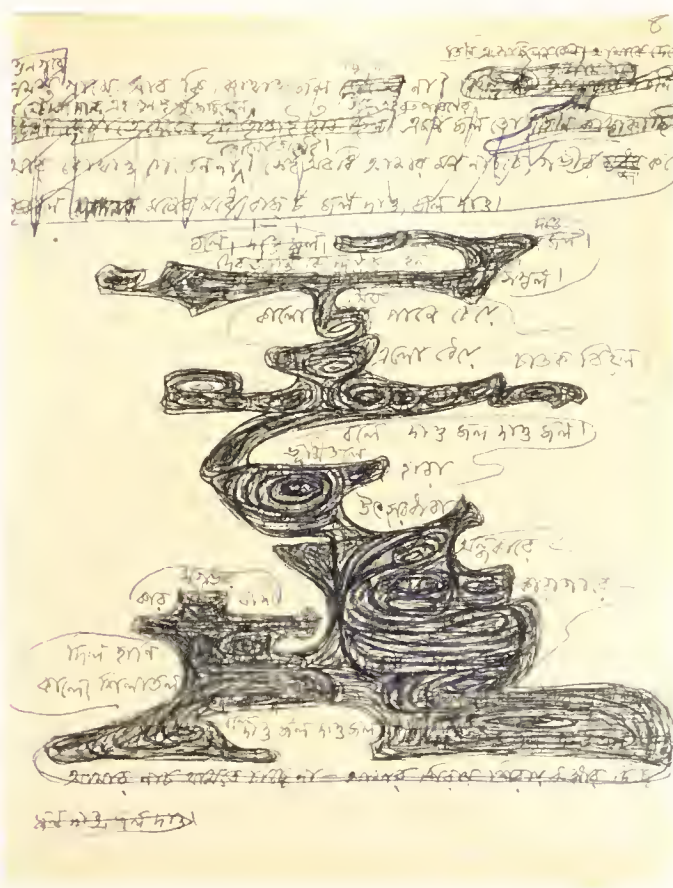
Top Plate 95
Ink on paper 23 x 18.5 cm
1932



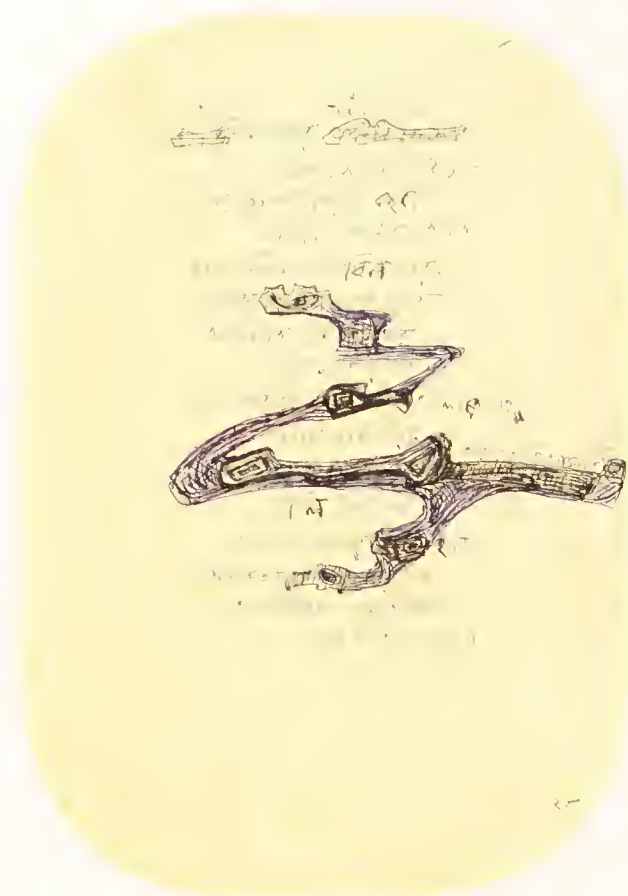
Bottom Plate 96
Ink on paper 23 x 18.5 cm
1932



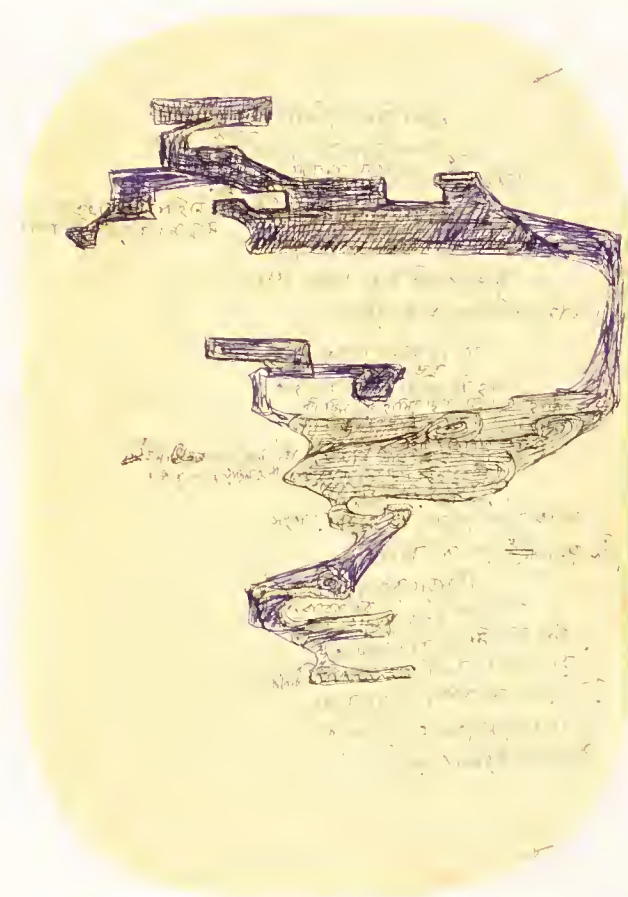
Top Plate 97
Ink on paper 20.5 x 16.5 cm
1932



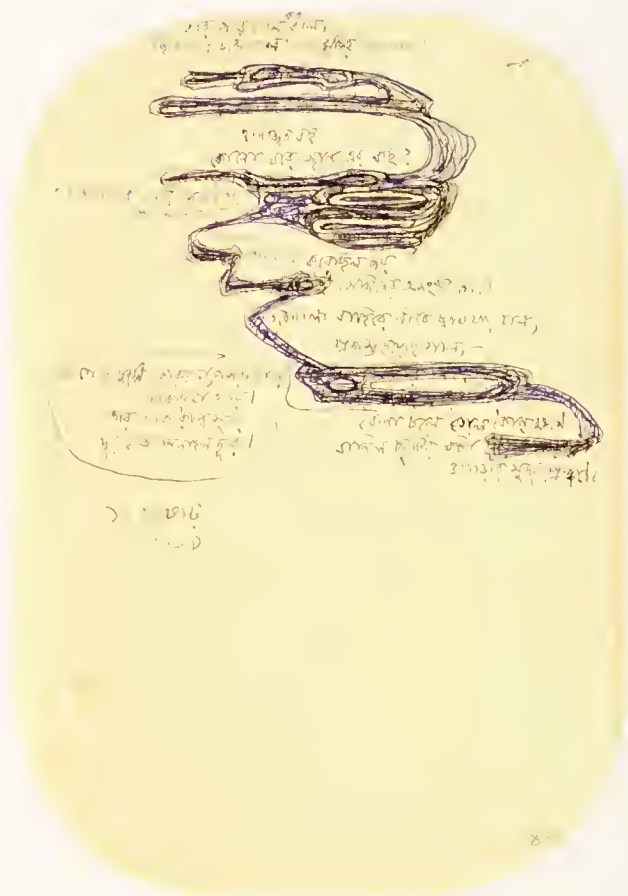
Bottom Plate 98
Ink on paper 22 x 19.7 cm
1933



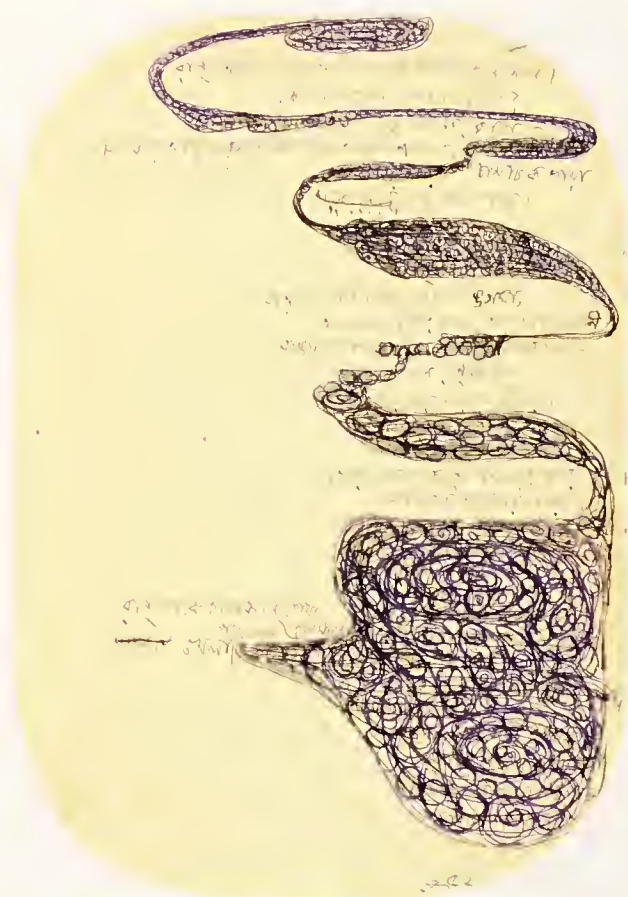
Top Plate 99
Ink on paper 23.2 x 16.6 cm
1932



Bottom Plate 100
Ink on paper 23.2 x 16.6 cm
1932



Top Plate 101
Ink on paper 23.2 x 16.6 cm
1932

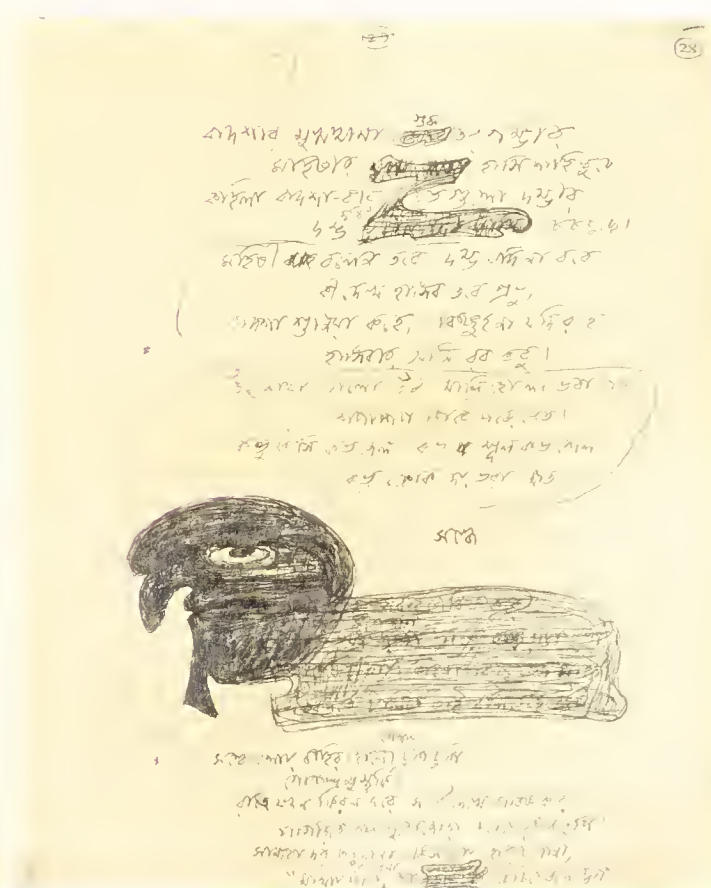
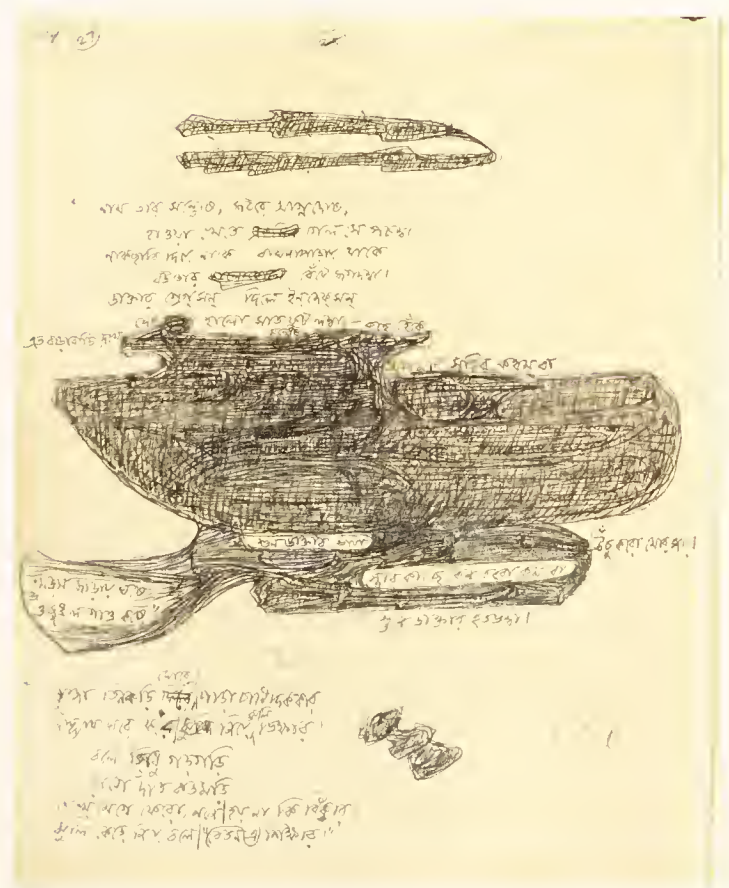
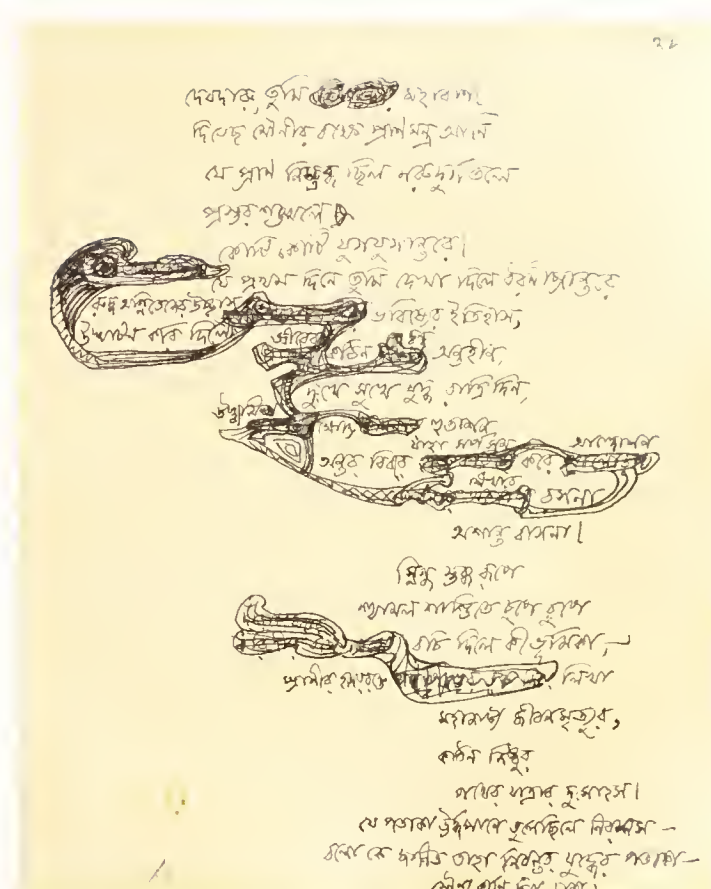
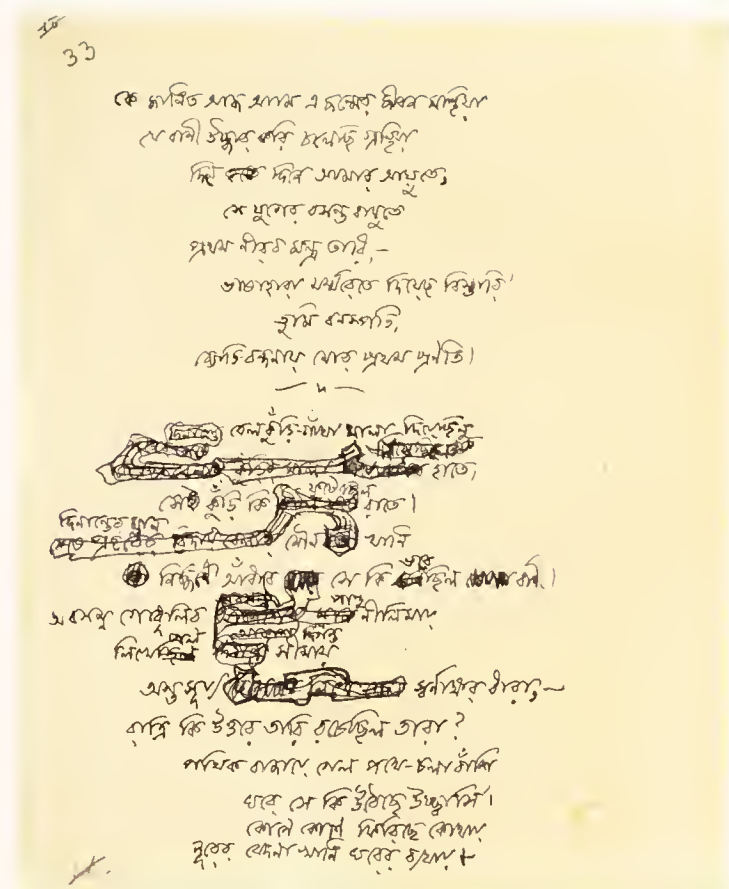


Bottom Plate 102
Ink on paper 23.2 x 16.6 cm
1932



Top Plate 103
Ink on paper 23.2 x 33.2 cm
1932

Bottom Plate 104
Ink on paper 23.2 x 33.2 cm
1932



Top Plate 109
Left Ink on paper 20.5 x 16.5 cm
1932-33

Bottom Plate 110
Ink on paper 24 x 37 cm
1932-34

Top Plate 111
Right Ink on paper 20.5 x 16.5 cm
1932-33

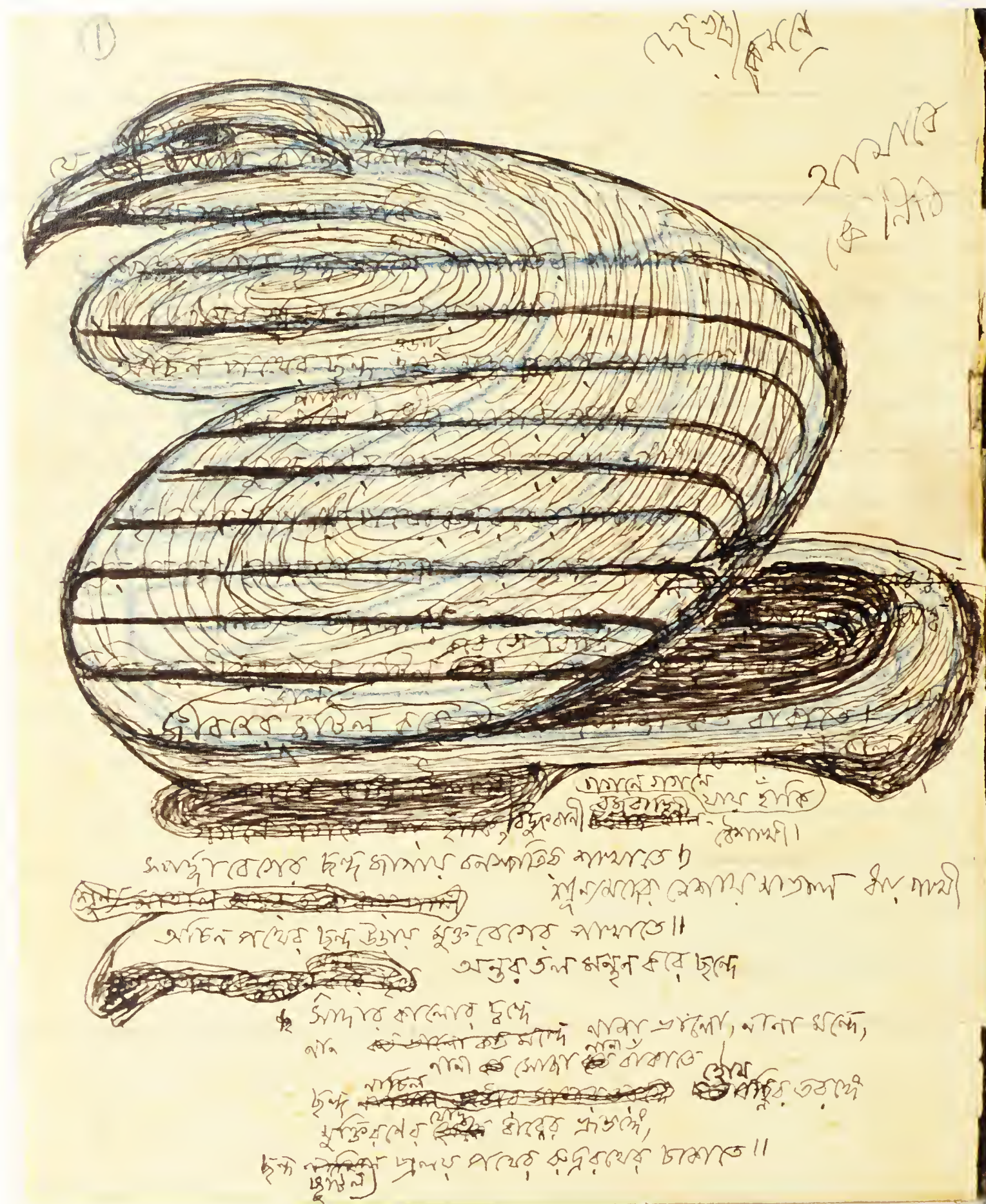
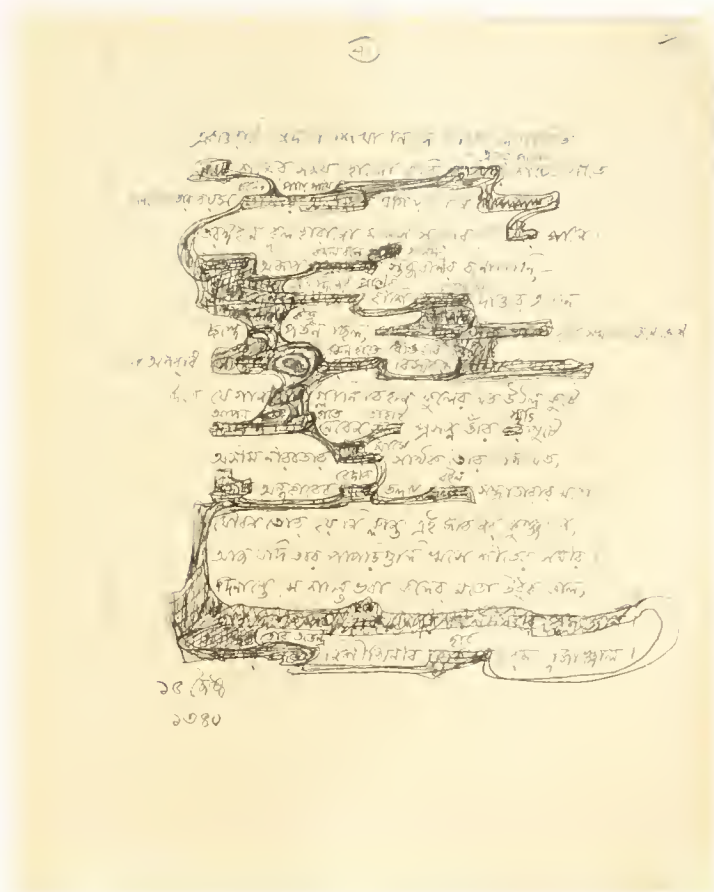


Plate 112

Ink and pastel on paper 20 x 16.3 cm

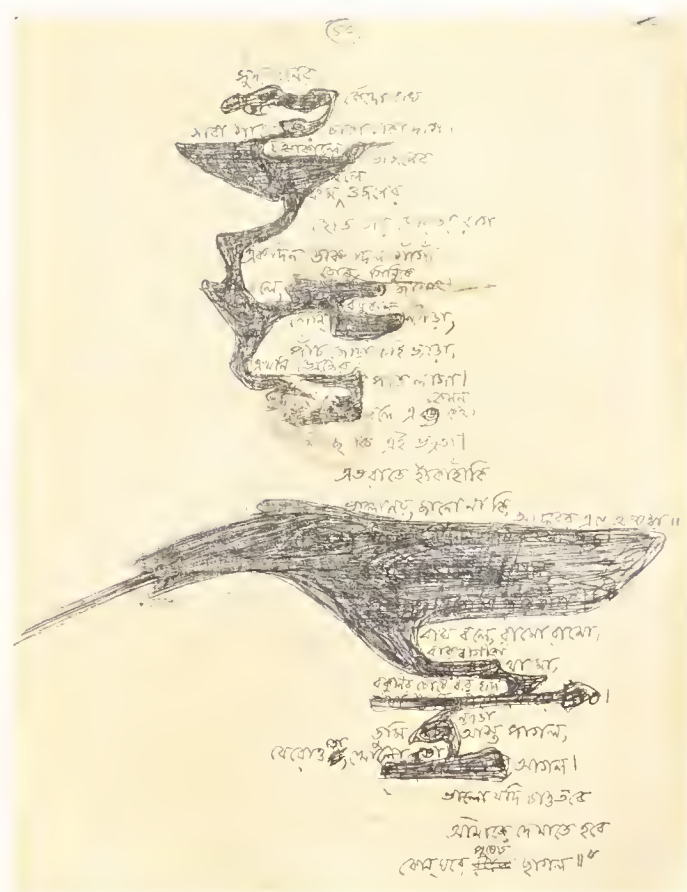
1933



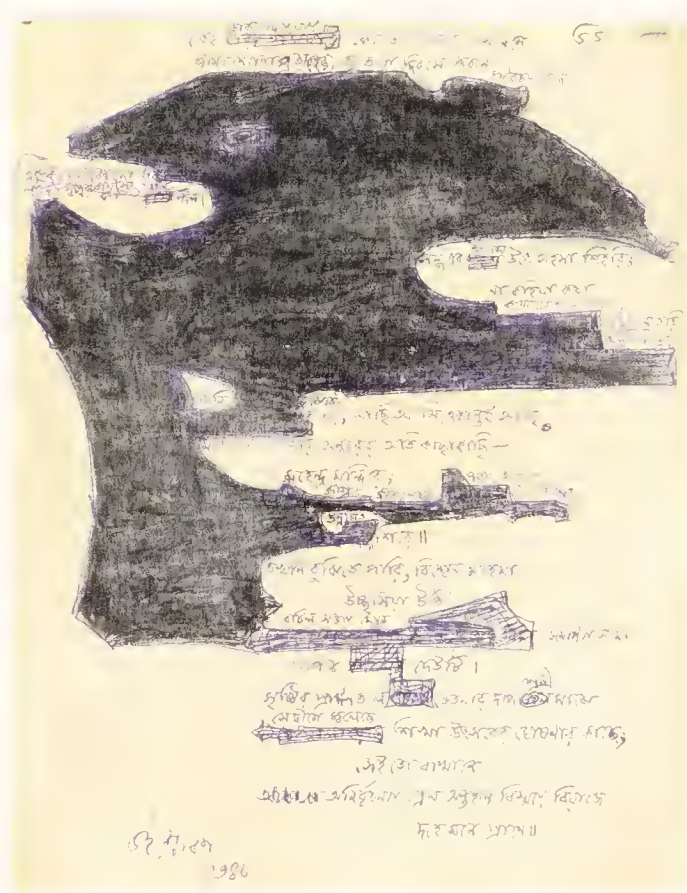
Top Plate 113
Ink on paper 24 x 18.3 cm
1932-34



Bottom Plate 114
Ink and pastel on paper 24 x 18.3 cm
1932-34



Top Plate 115
Ink on paper 24 x 18.3 cm
1932-34



Bottom Plate 116
Ink on paper 24 x 18.3 cm
1932-34

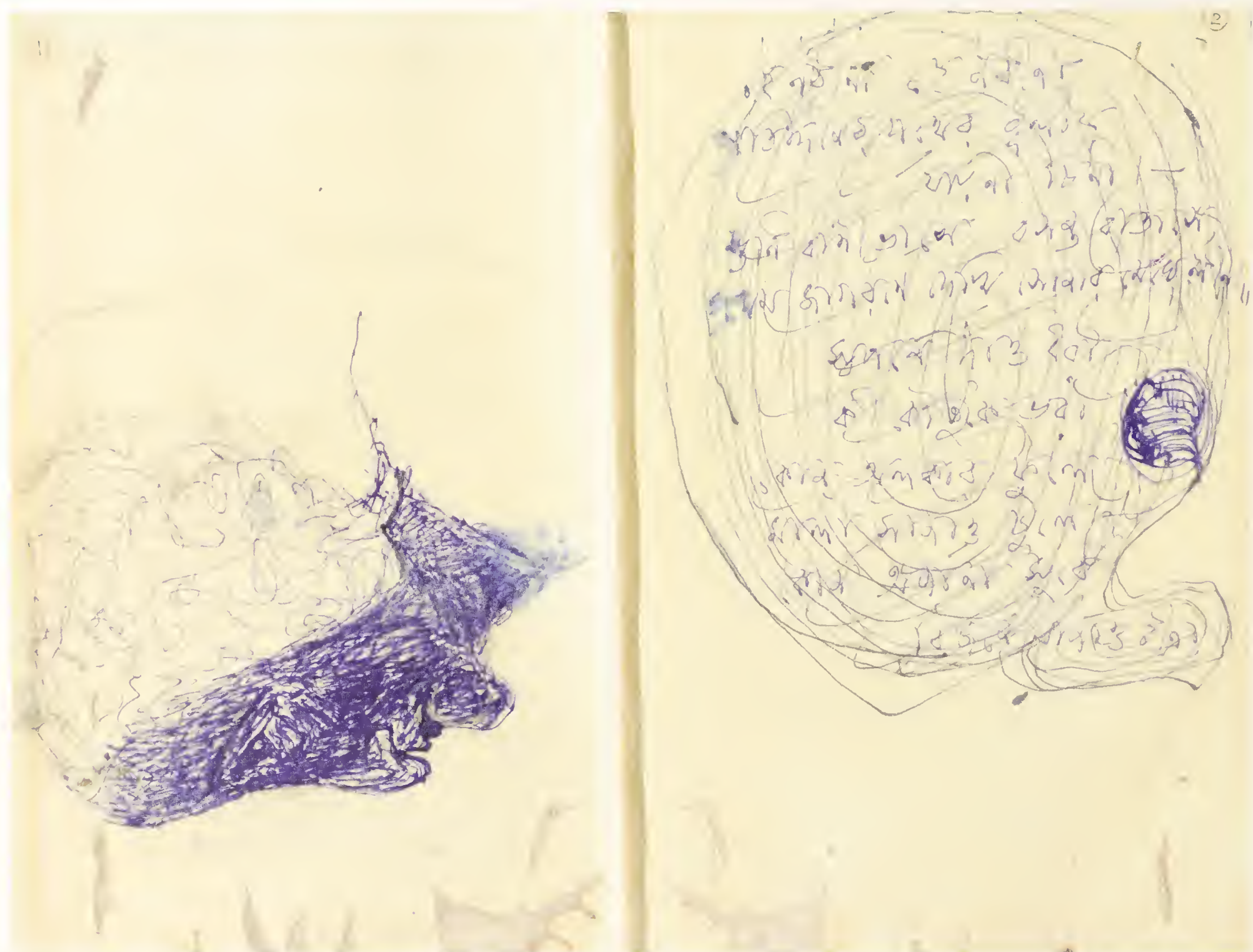
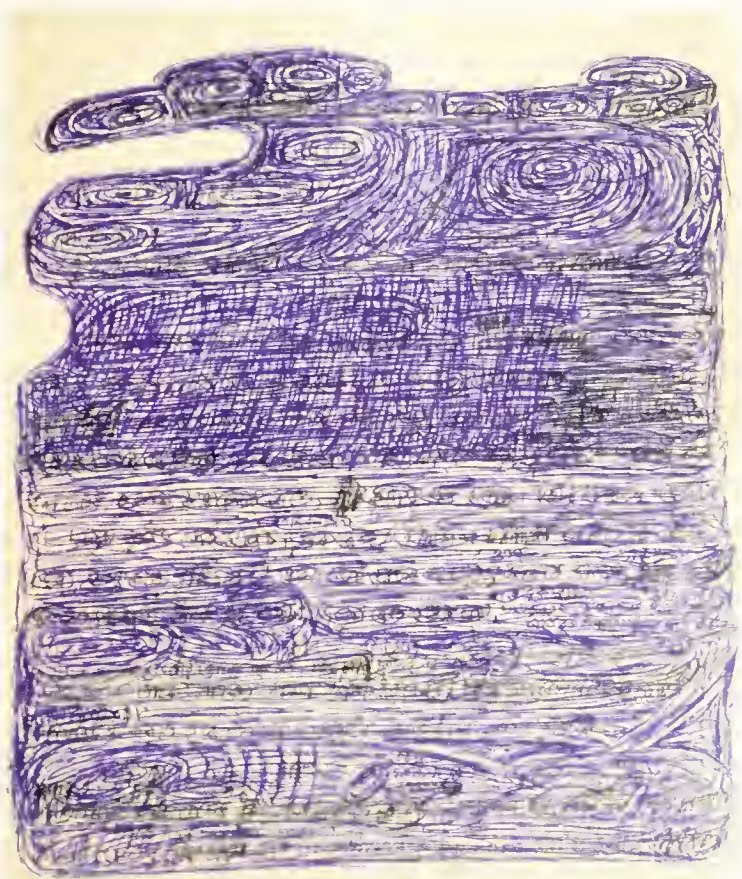


Plate 117
Ink on paper 24.5 x 33.4 cm
1933



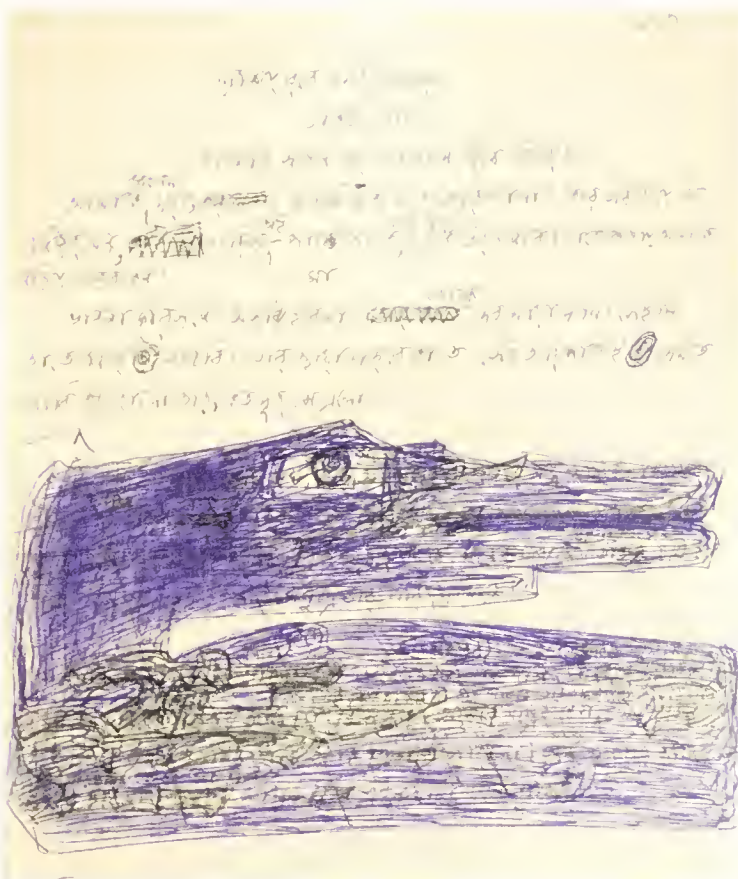
Top Plate 118
Ink on paper 22 x 19.7 cm
1933



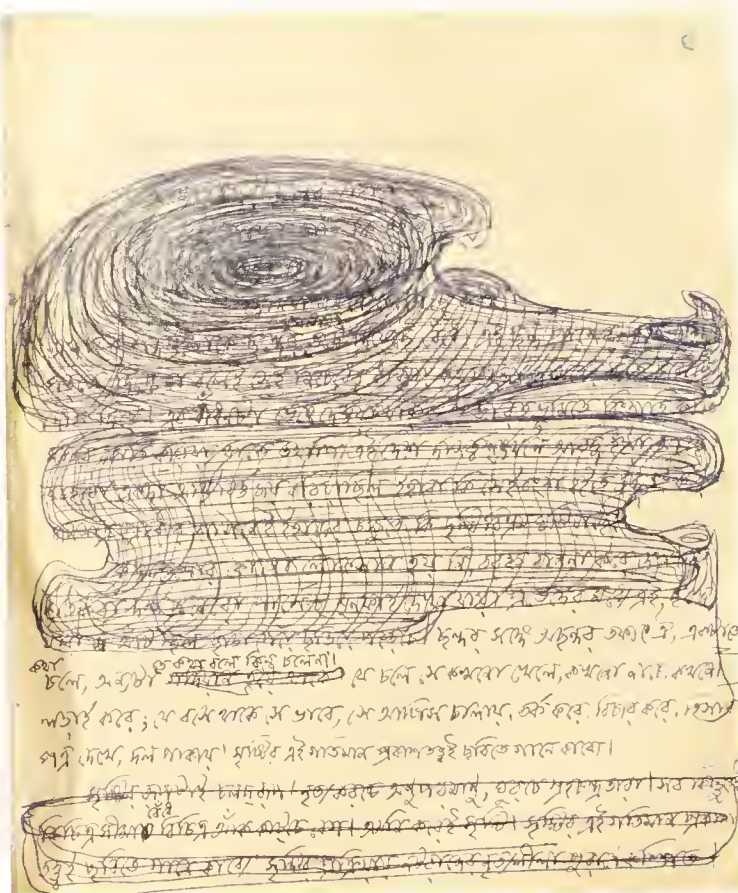
Bottom Plate 119
Ink on paper 22 x 19.7 cm
1933



Top Plate 120
Ink on paper 22 x 19.7 cm
1933

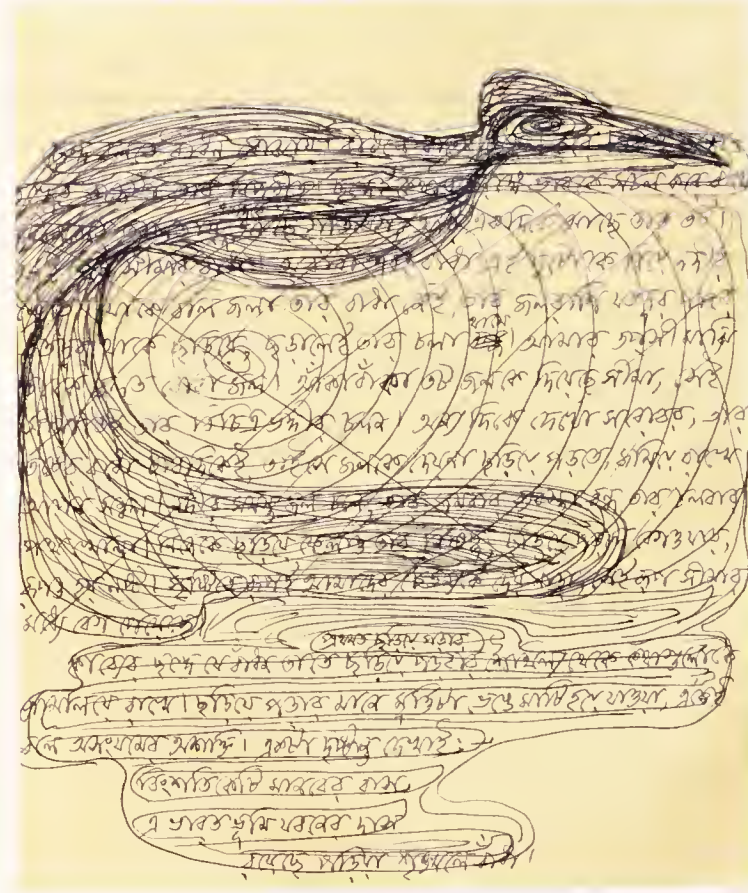


Bottom Plate 121
Ink on paper 22 x 19.7 cm
1933



Top Plate 122
Ink on paper 24 x 19.5 cm
1933

Bottom Plate 123
Ink on paper 19.8 x 15.7 cm
1933



Top Plate 124
Ink on paper 24 x 19.5 cm
1933

Bottom Plate 125
Ink on paper 23.2 x 19.8 cm
1933-35



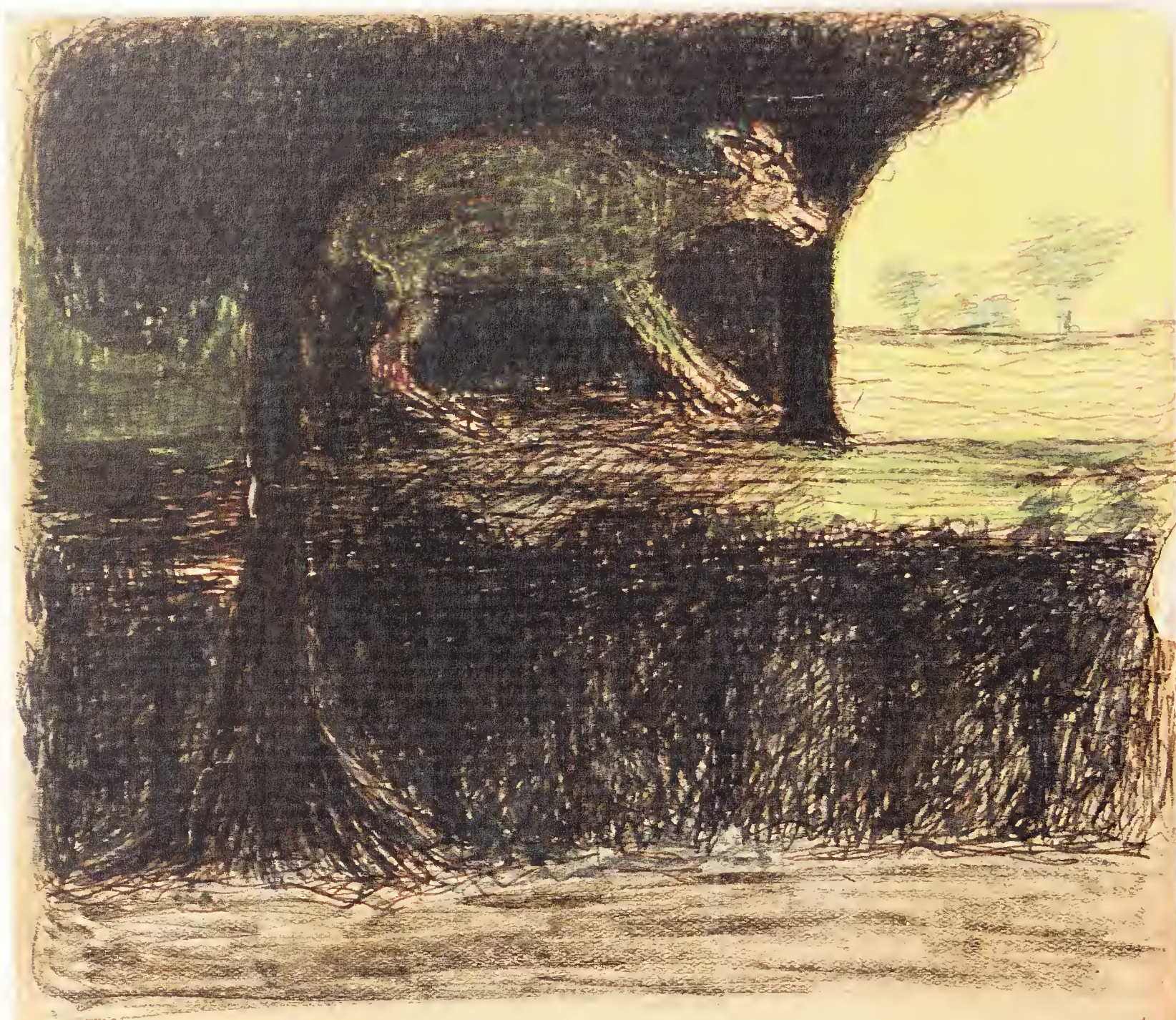
Plate 126

Ink on paper 22.3 x 19.2 cm

1934-35



Plate 128
 Ink on paper 18 x 13.2 cm
 1934



সত্যের পথে
চলি যেতে হবে
কোনো কালে
কোনো কালে

সত্যের পথে

(১)

(২)

Plate 129
Ink and pastel on paper 22.3 x 19.2 cm
1934-35

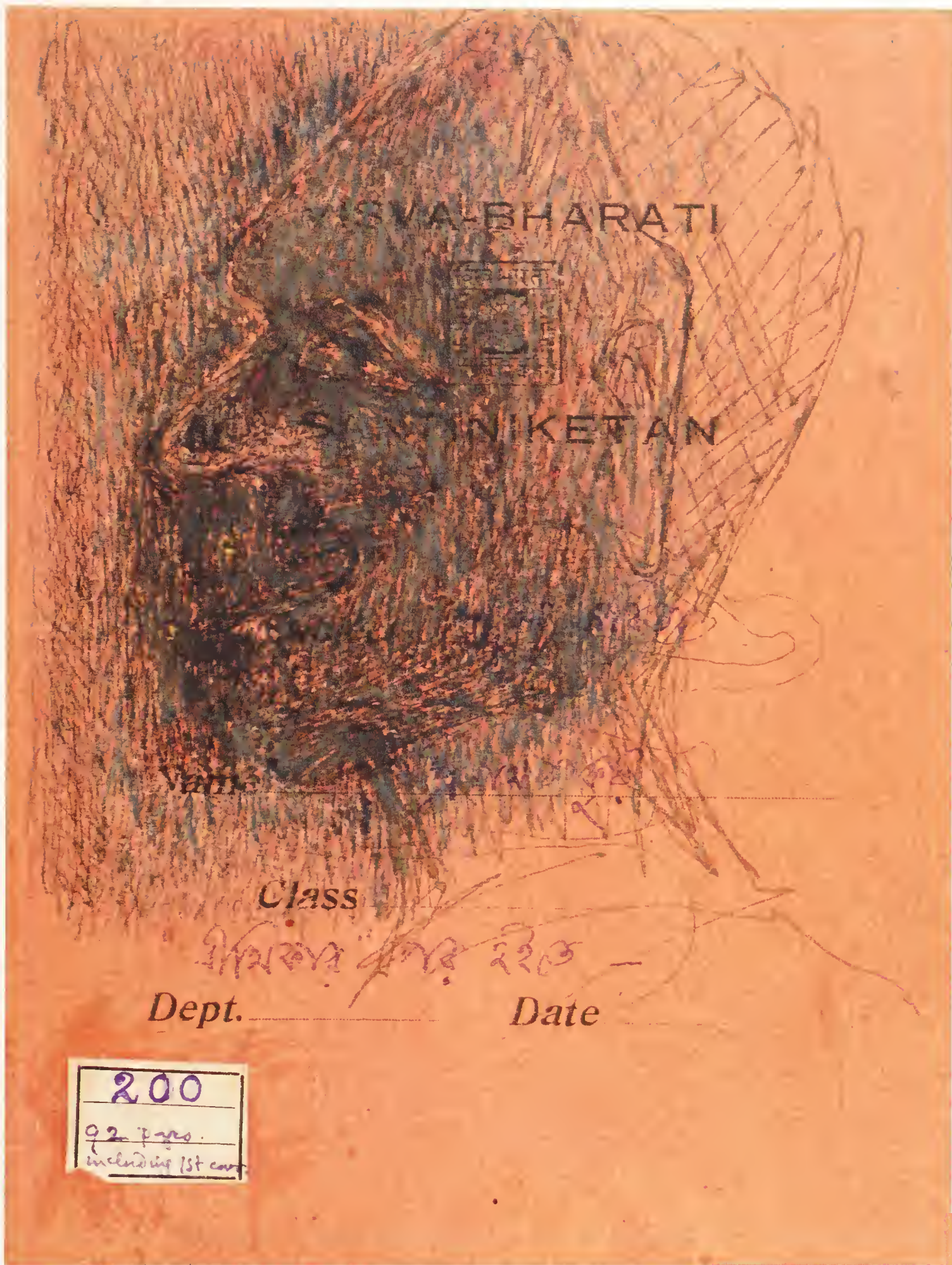
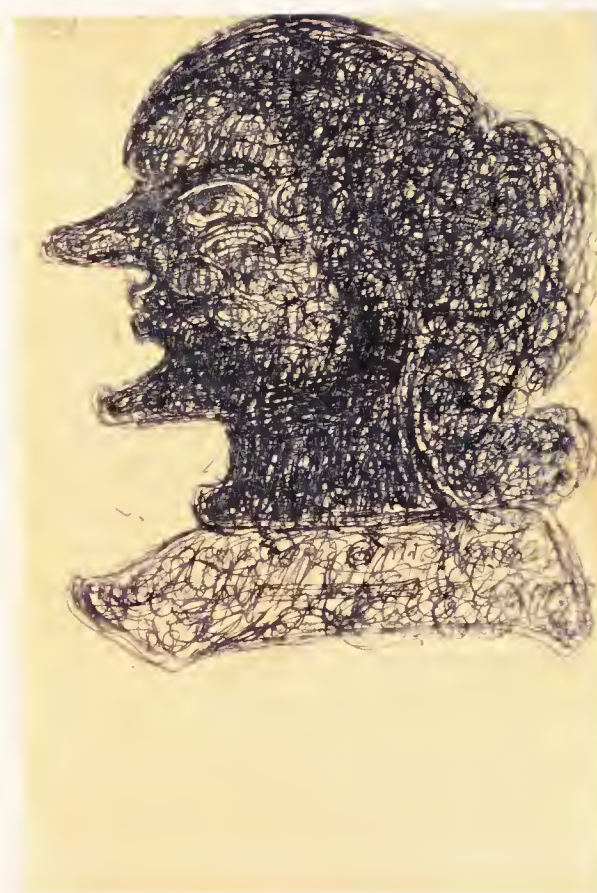
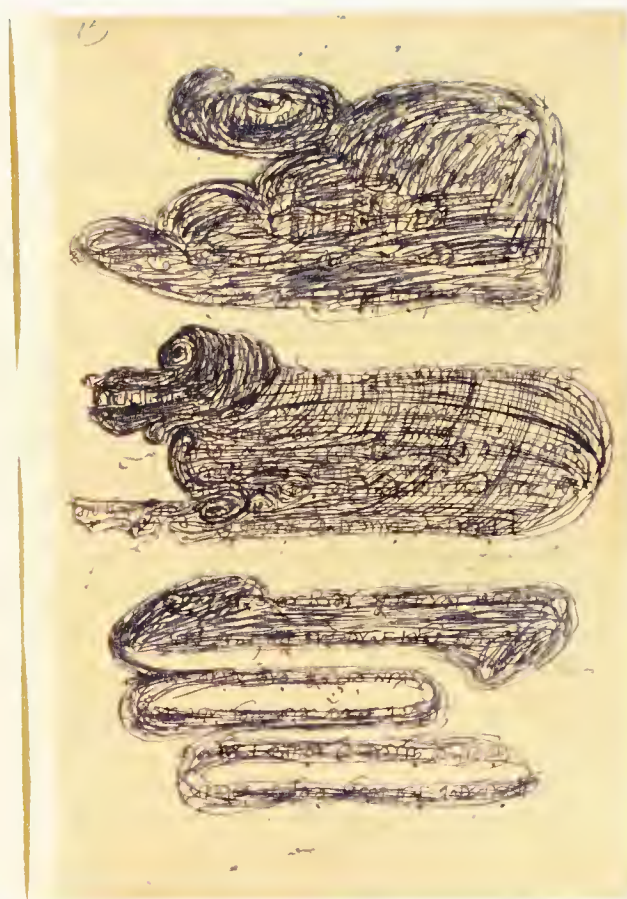


Plate 130

Ink and pencil on paper 20.2 x 16.3 cm

1935



Top Plate 131
Ink on paper 20.5 x 26 cm
1936

Bottom Plate 133
Ink on paper 20.5 x 13 cm
1936

Bottom Plate 132
Ink on paper 20.5 x 13 cm
1936

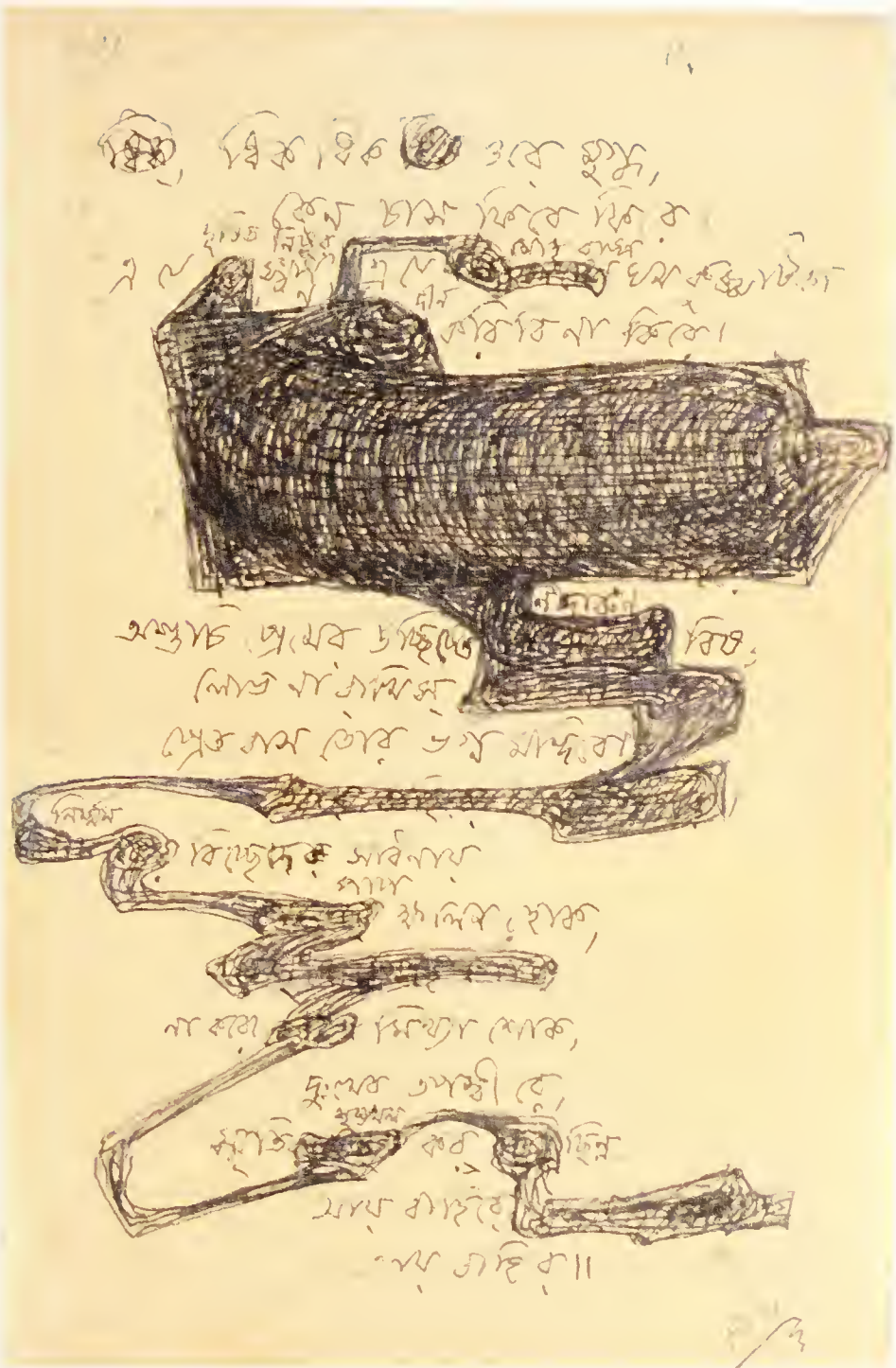


Plate 134
Ink on paper 20.5 x 13 cm
1936

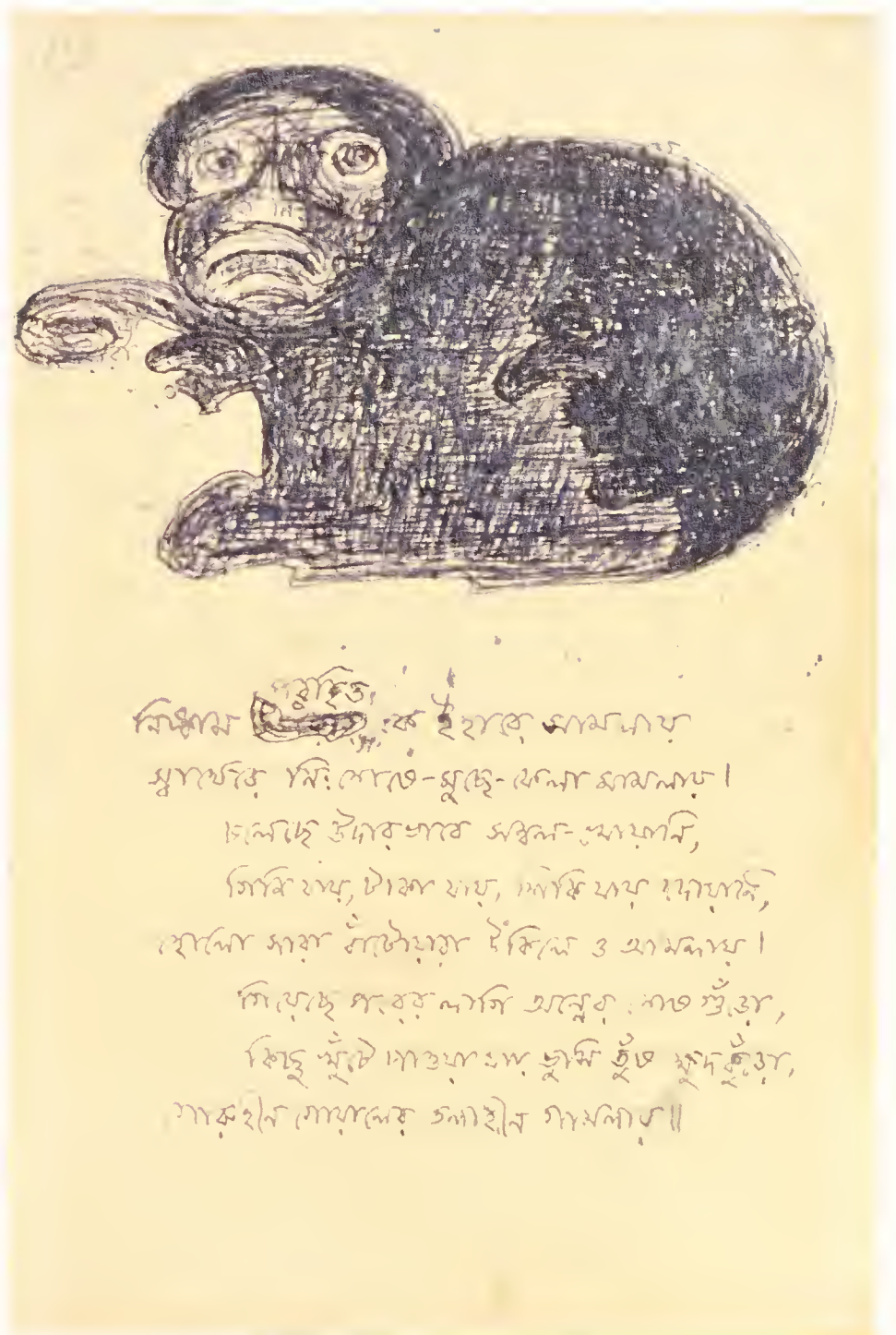
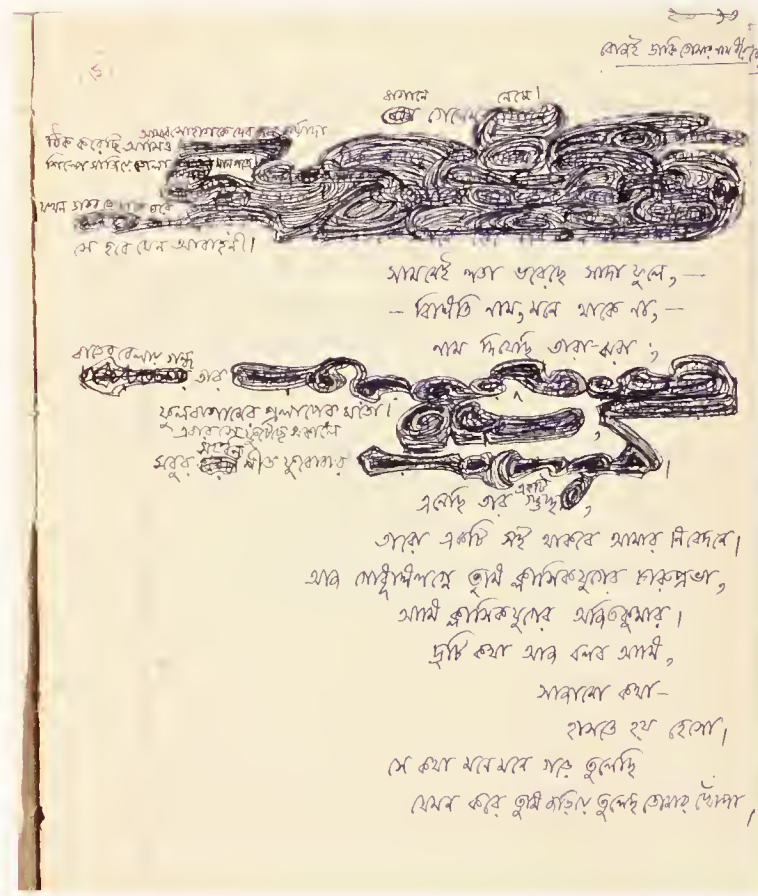
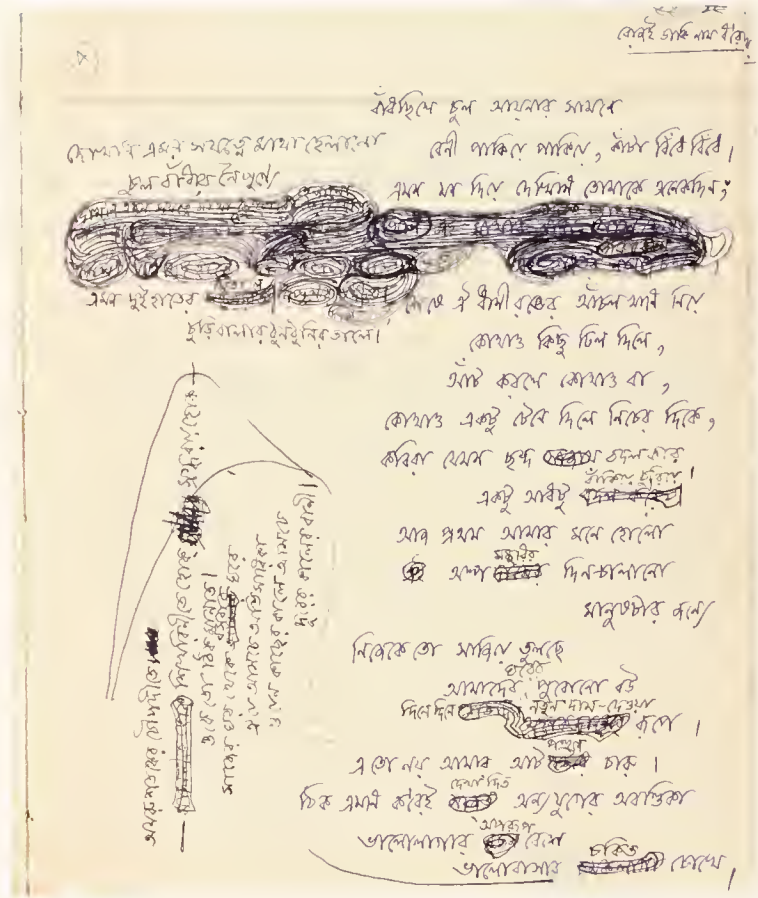
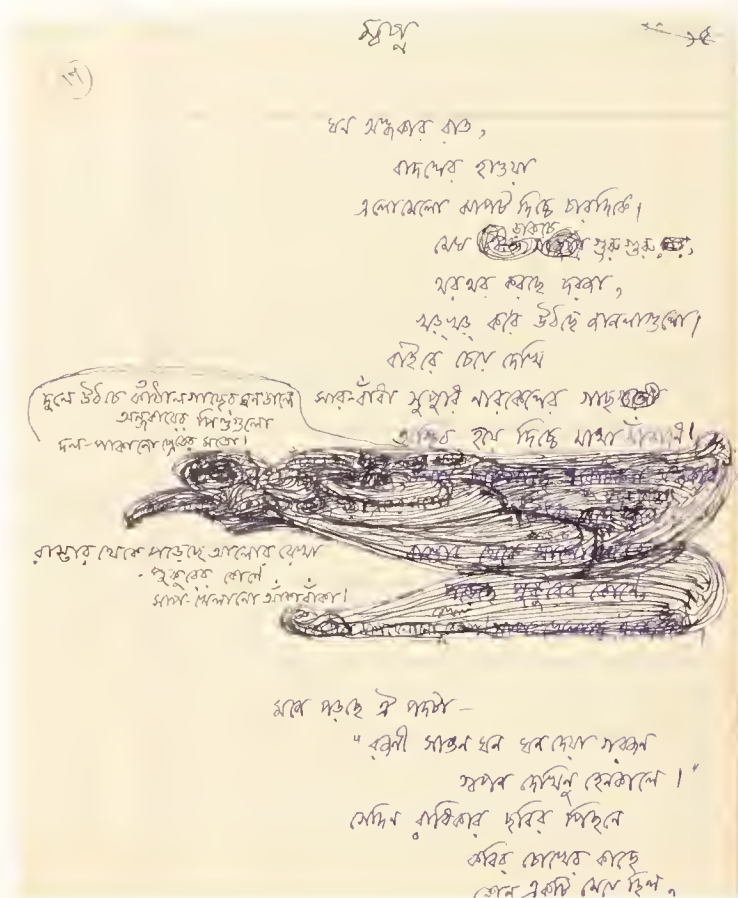


Plate 135
Ink on paper 20.5 x 13 cm
1936



Top Plate 136
Ink on paper 20.2 x 16.3 cm
1936

Bottom Plate 137
Ink on paper 20.2 x 16.3 cm
1936

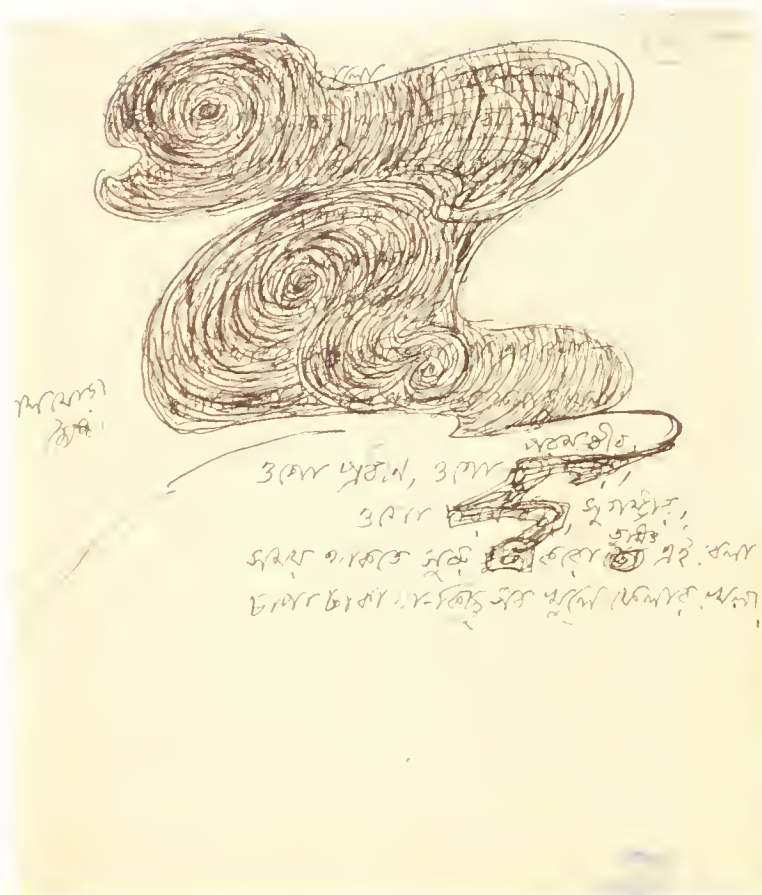
Top Plate 138
Ink on paper 20.2 x 16.3 cm
1936

Bottom Plate 139
Ink on paper 20.2 x 16.3 cm
1936



Top Plate 140
Ink on paper 20.5 x 26 cm
1936

Bottom Plate 141
Ink on paper 20.5 x 26 cm
1936



Top Plate 142
Ink on paper 20 x 16.7 cm
1936-37

Bottom Plate 143
Ink on paper 19.5 x 16.2 cm
1937



Top Plate 144
Ink on paper 20 x 16.7 cm
1936-37

Bottom Plate 145
Ink and pencil on paper 20 x 16 cm
1936-37



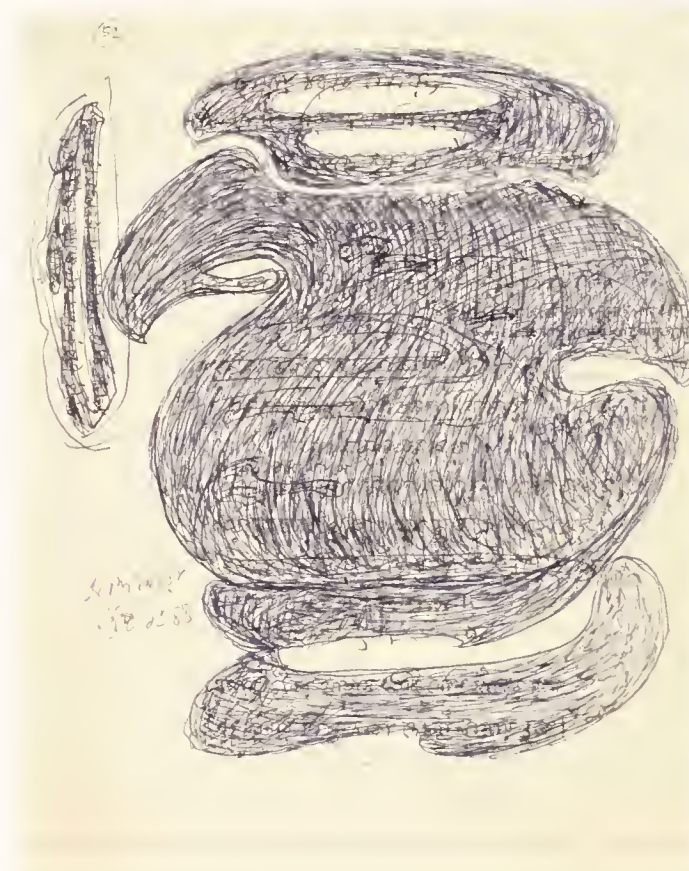
Plate 146
Coloured ink on paper 8.8 x 21 cm
1937



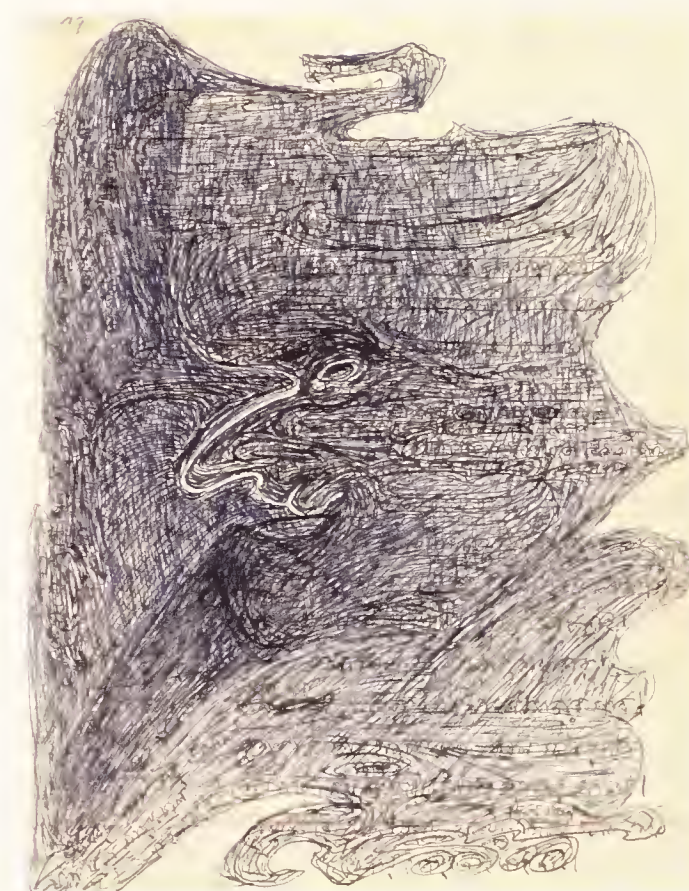
Top Plate 147
Ink on paper 19.5 x 16.2 cm
1937



Bottom Plate 148
Ink on paper 19.5 x 16.2 cm
1937



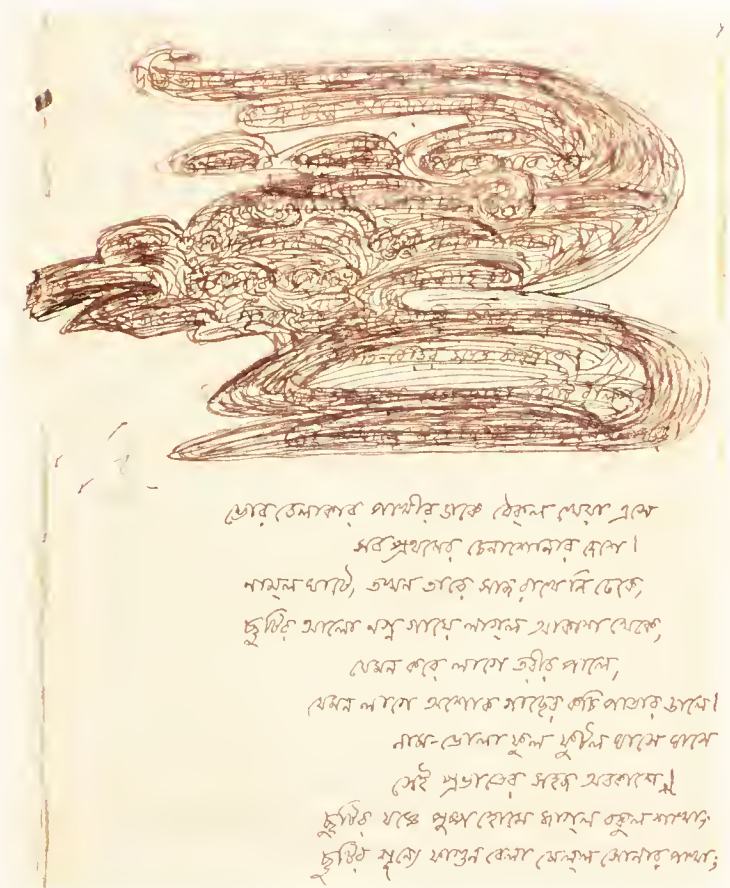
Top Plate 149
Ink on paper 19.5 x 16.2 cm
1937



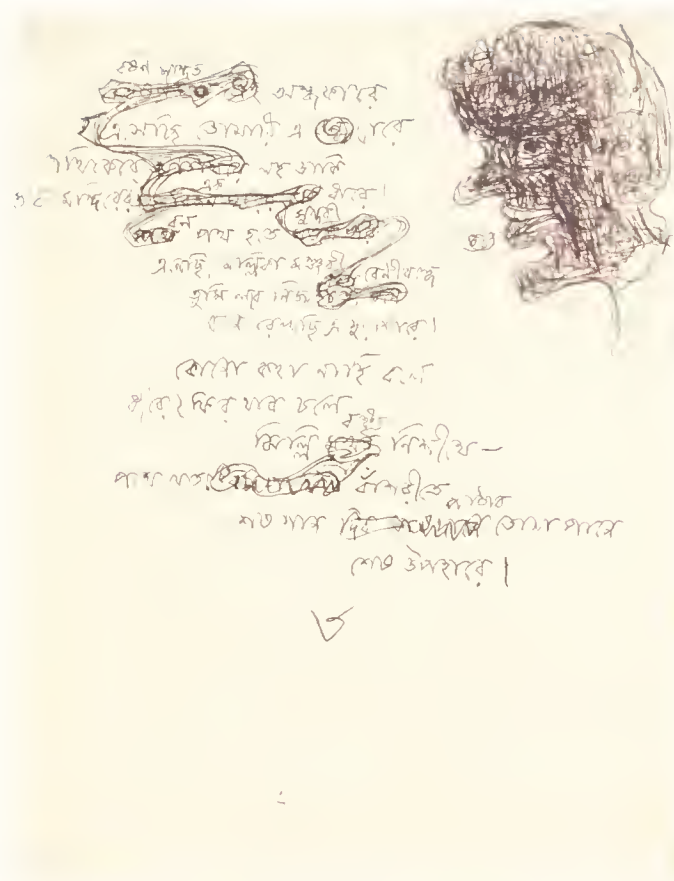
Bottom Plate 150
Ink on paper 19.5 x 16.2 cm
1937



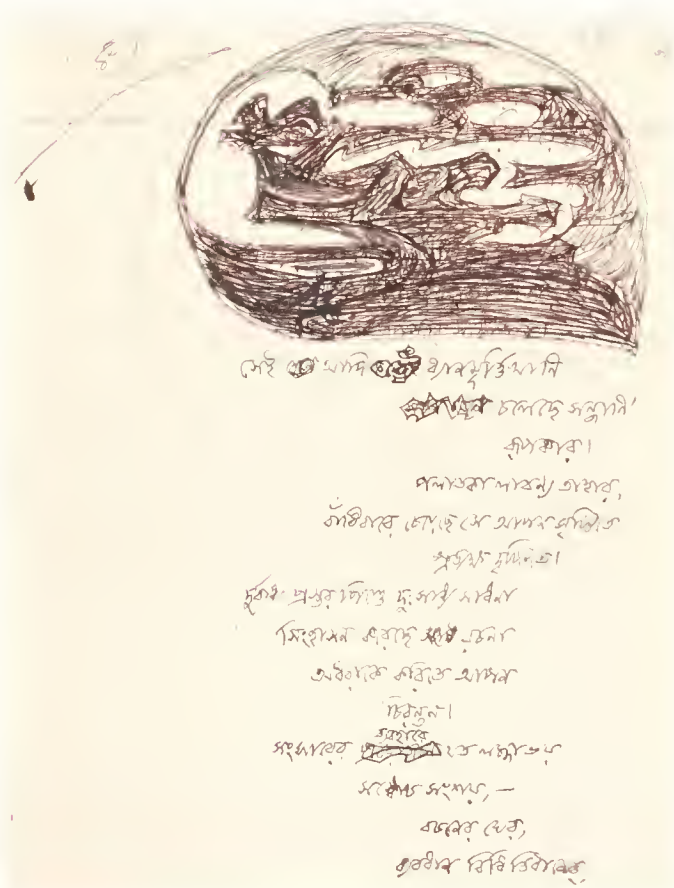
Top Plate 151
Ink on paper 20 x 16 cm
1937



Bottom Plate 152
Ink on paper 20.3 x 16.2 cm
1937



Top Plate 153
Ink on paper 20 x 16 cm
1937



Bottom Plate 154
Ink on paper 20.3 x 16.2 cm
1937

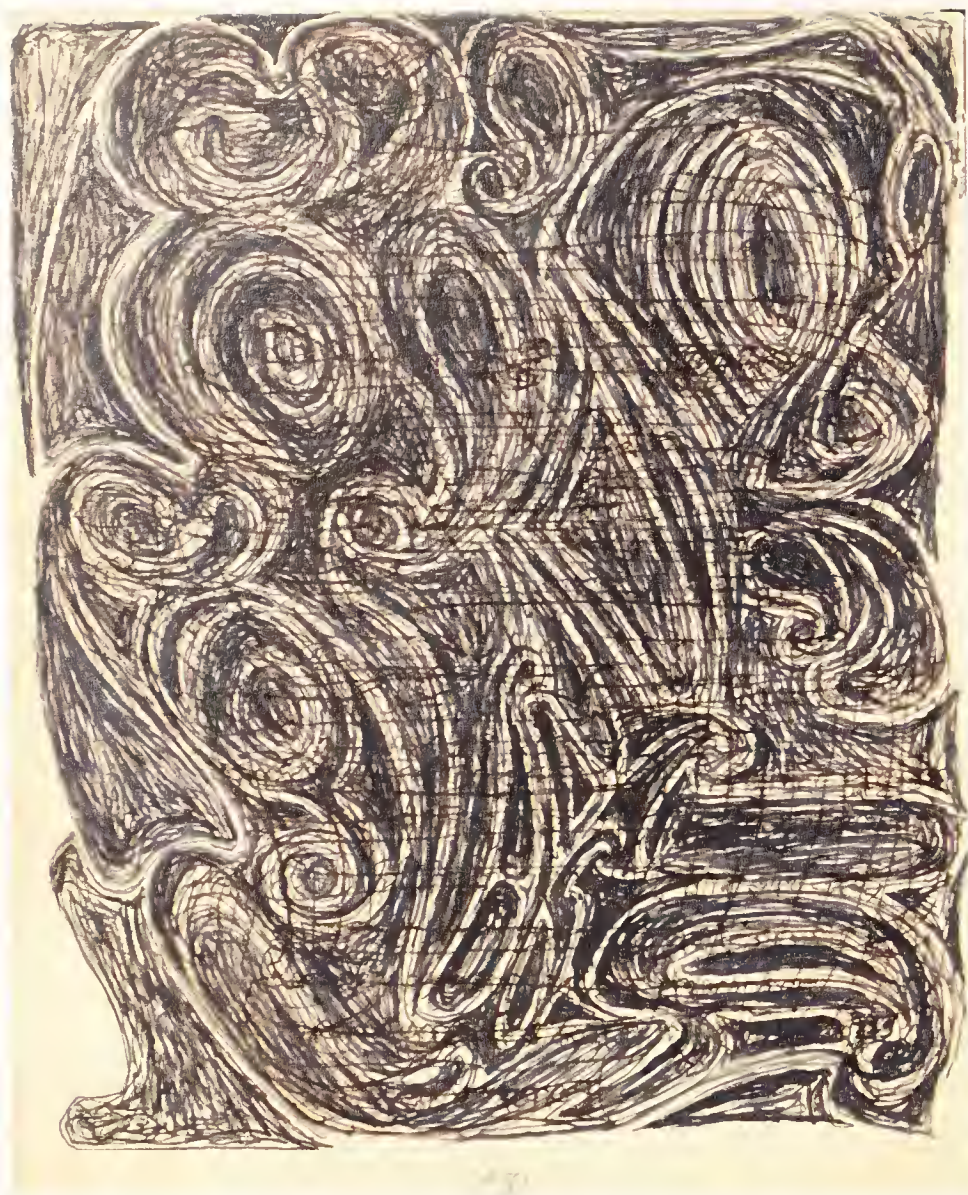


Plate 155
Ink on paper 20 x 16 cm
1937

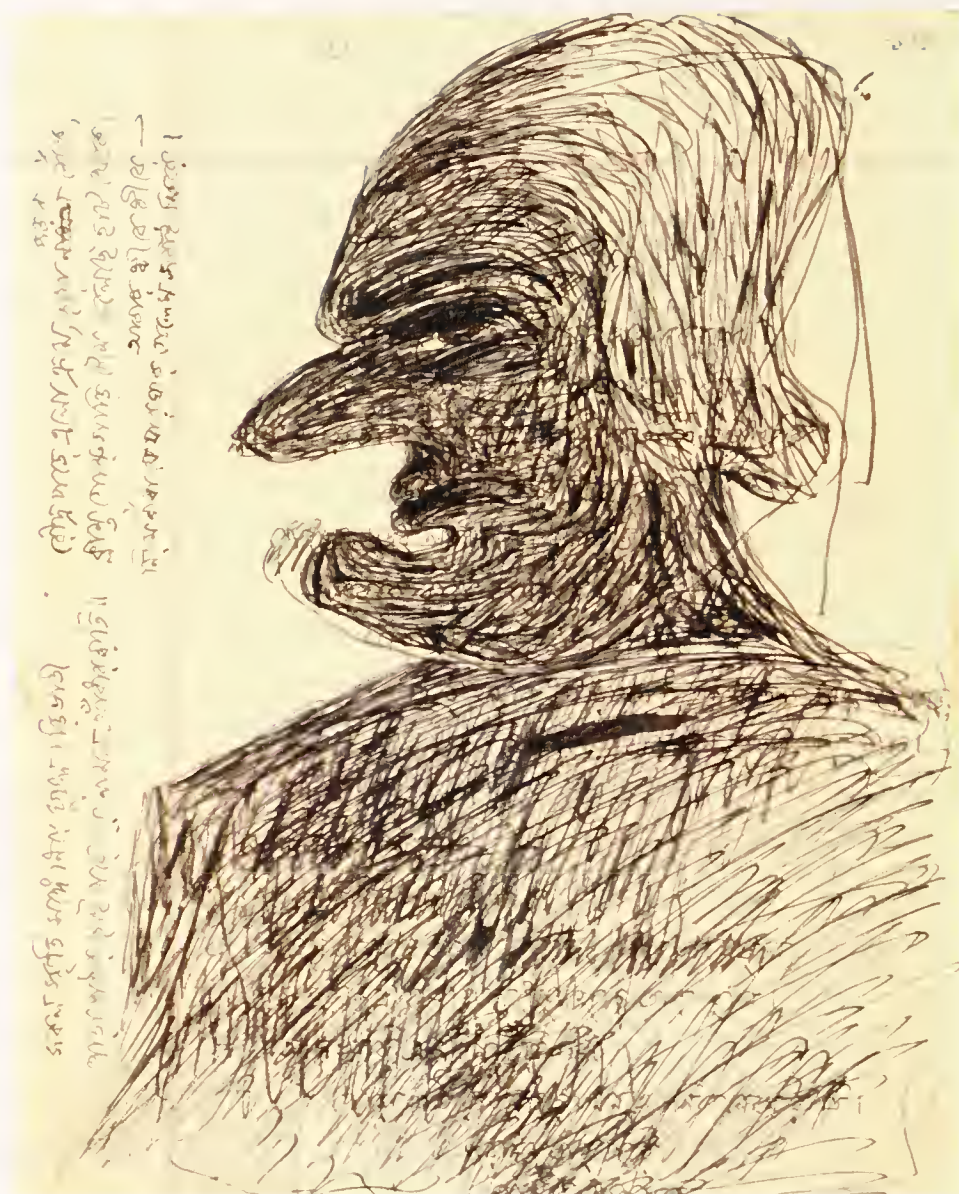
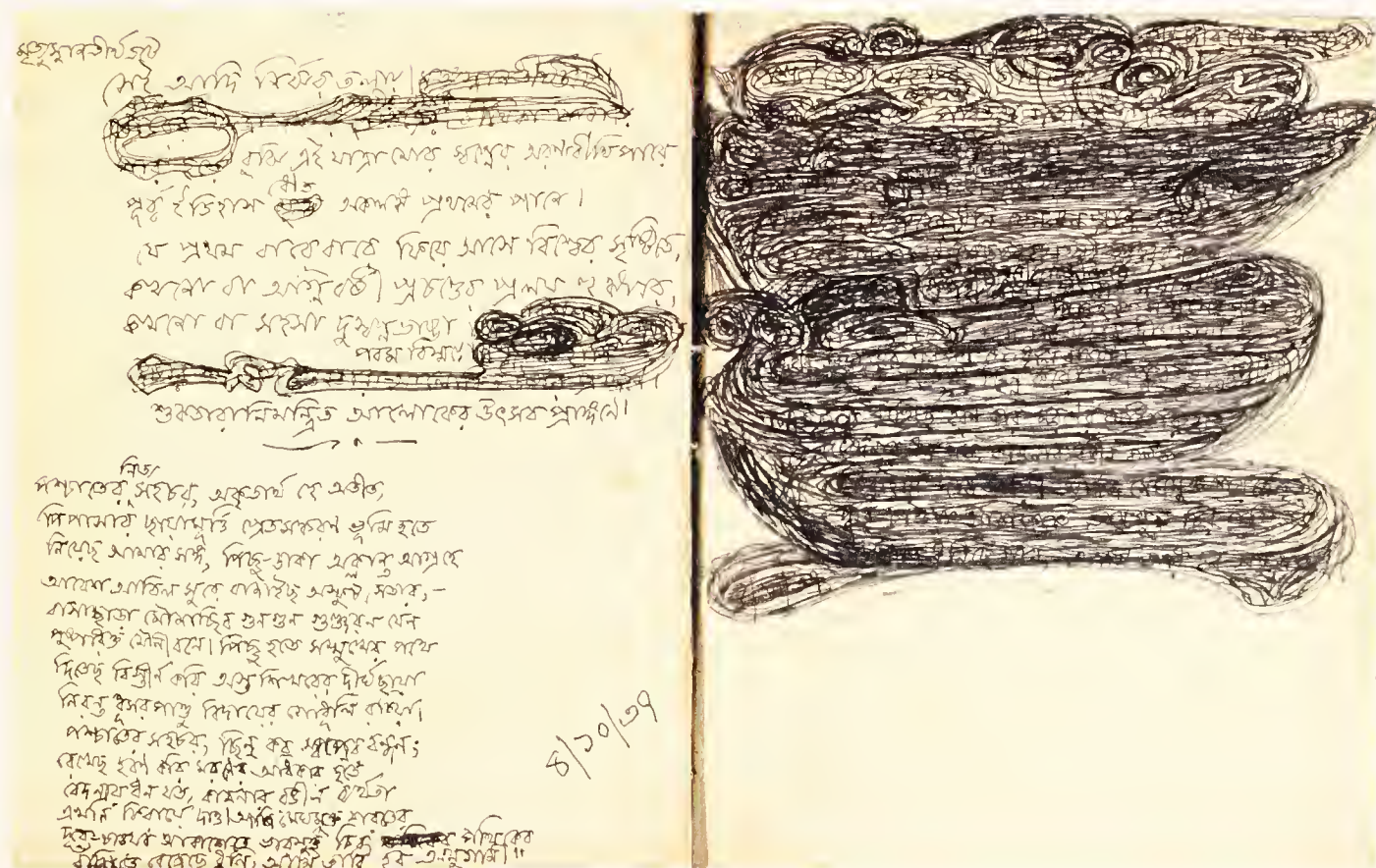
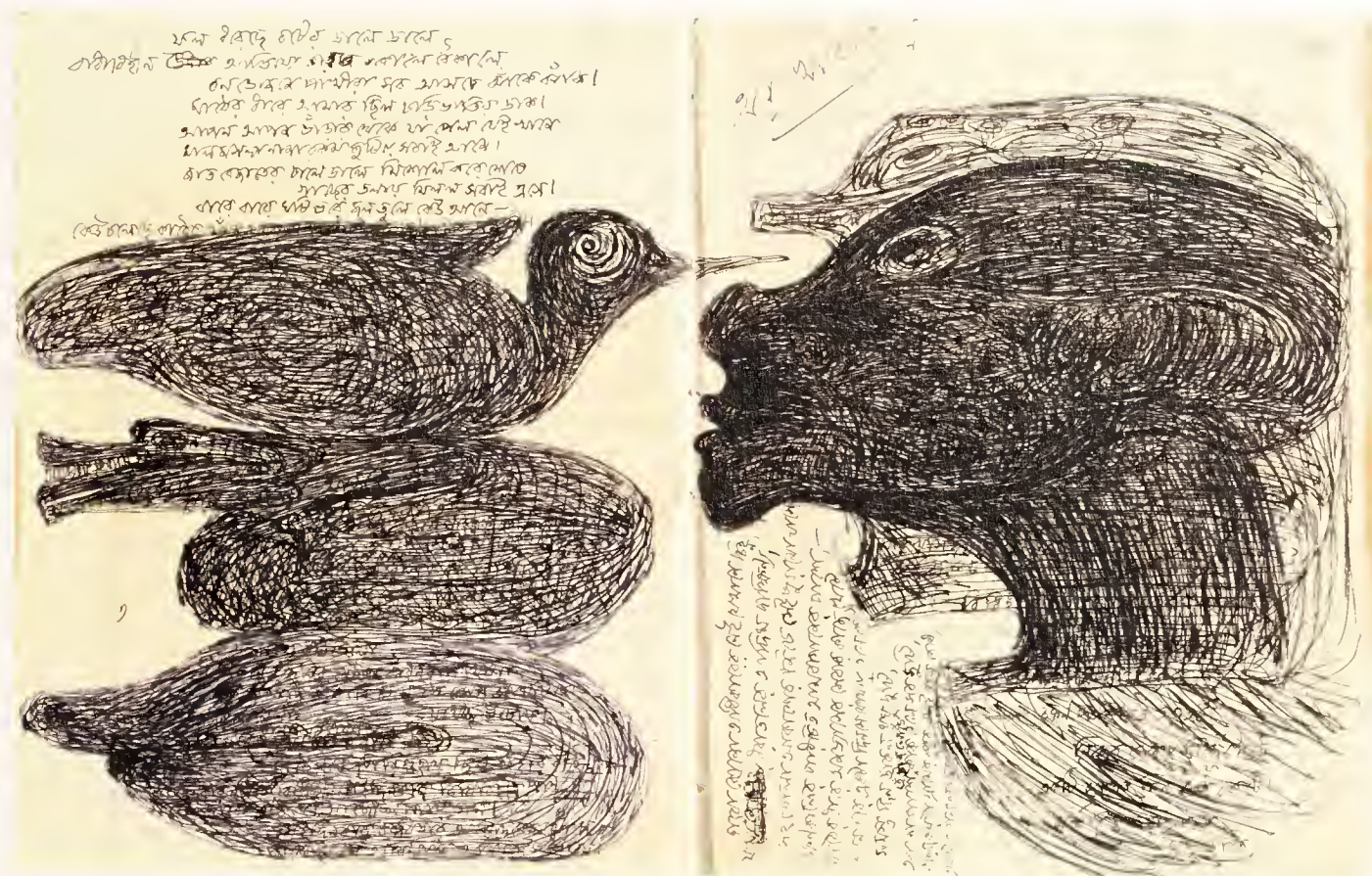


Plate 156
Ink on paper 20.3 x 16.2 cm
1937



Top Plate 157
Ink on paper 20.3 x 32.4 cm
1937

Bottom Plate 158
Ink on paper 20 x 32 cm
1937

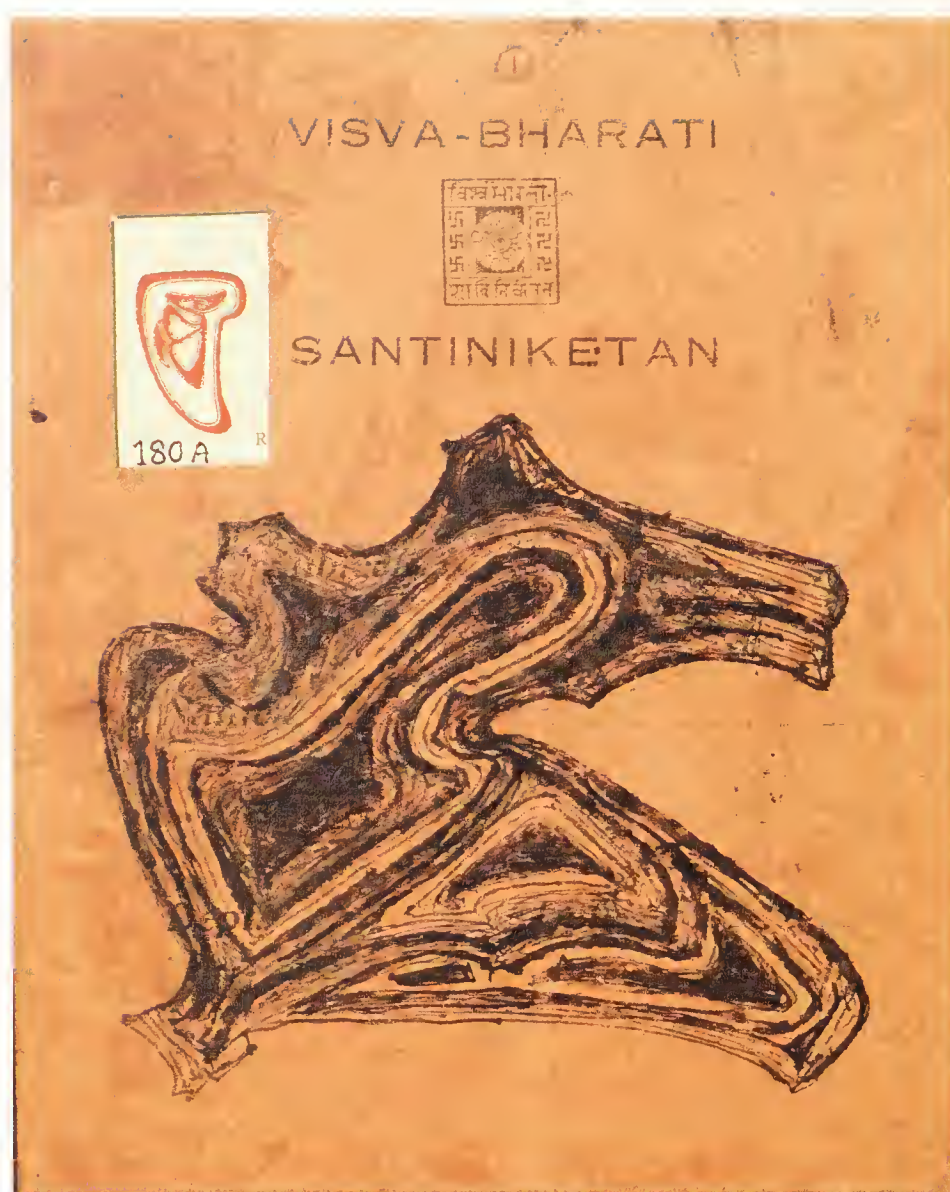


Plate 159
Ink on paper 20 x 16 cm
1937

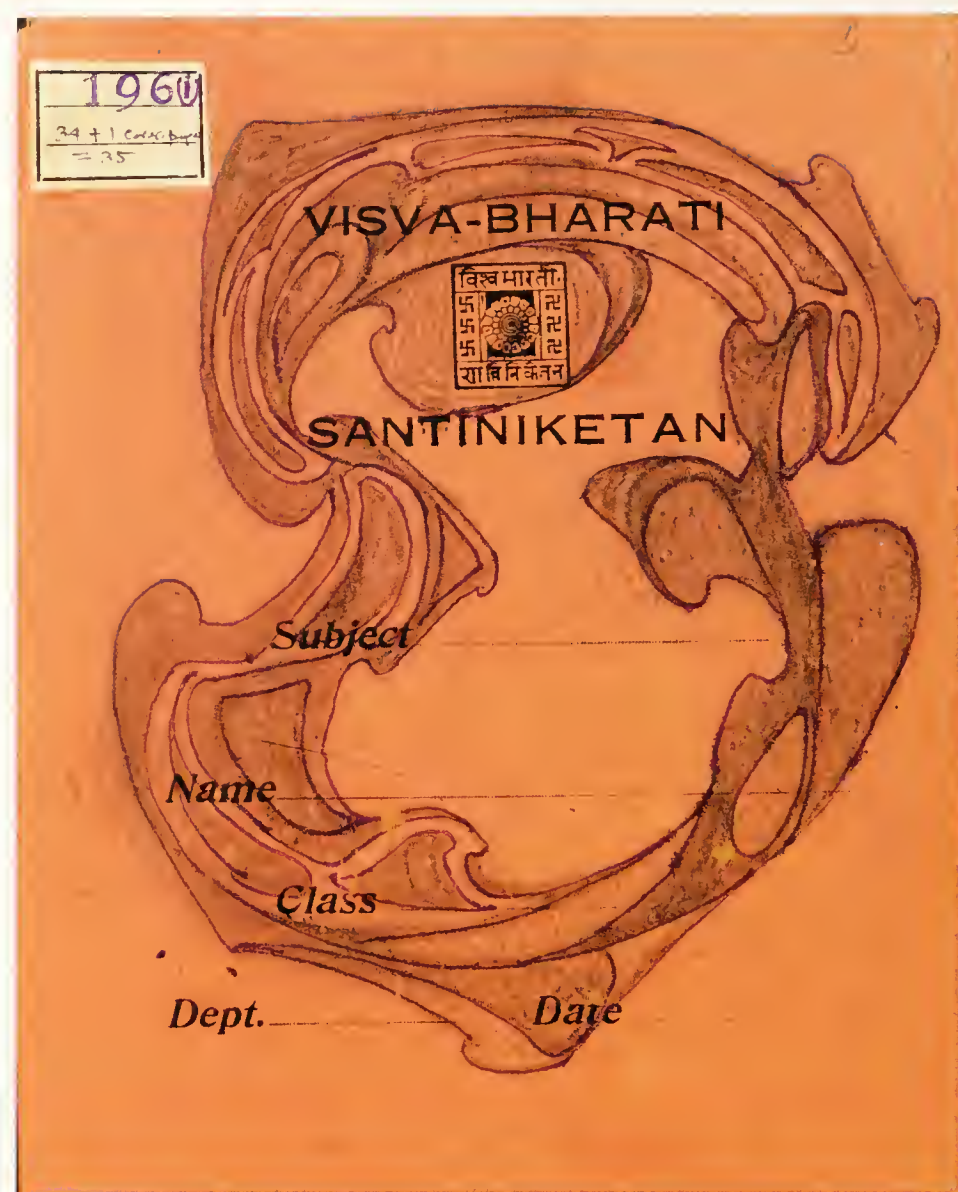
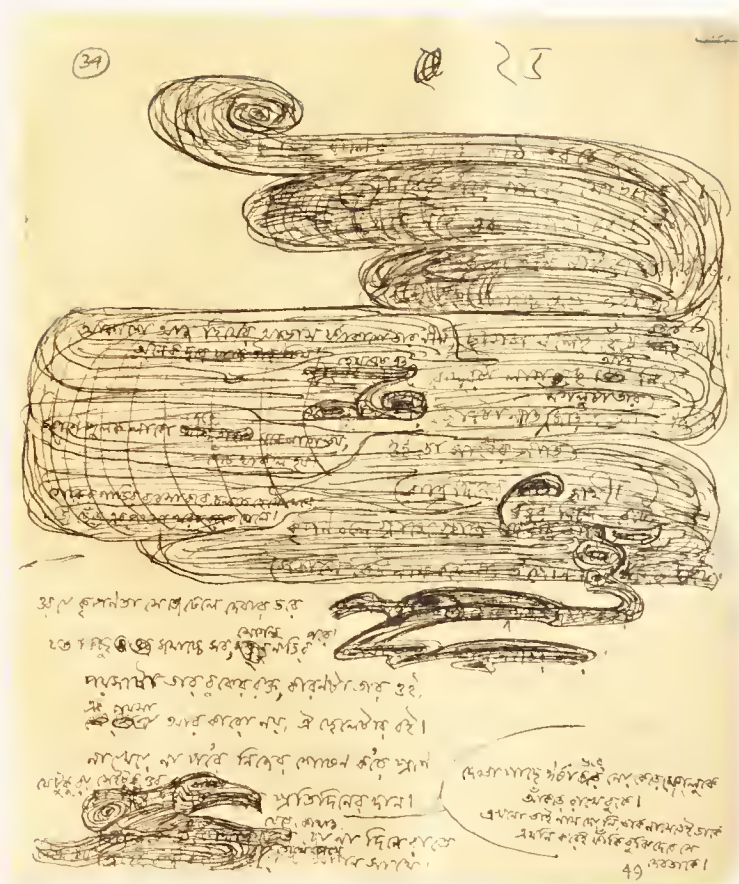


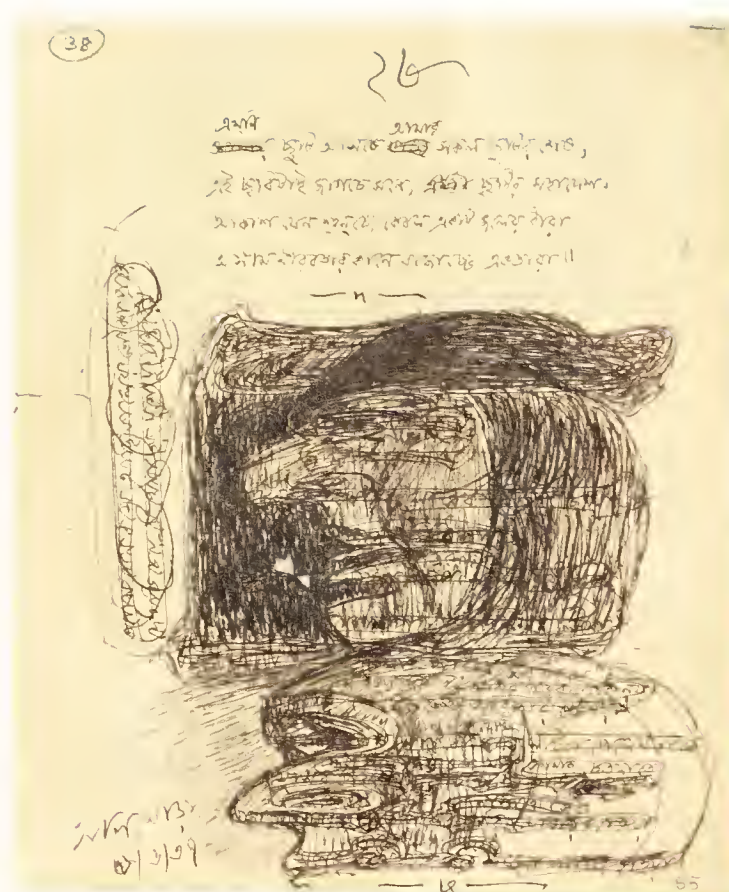
Plate 160
Ink and pastel on paper 20 x 16.3 cm
1937



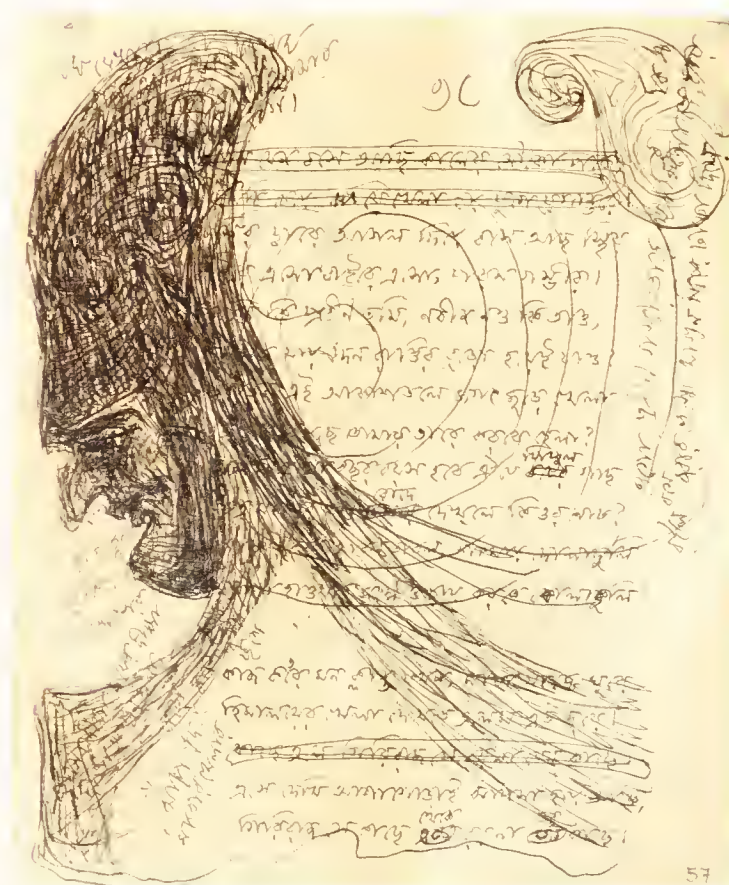
Top Plate 161
Ink on paper 20 x 16.7 cm
1937-40



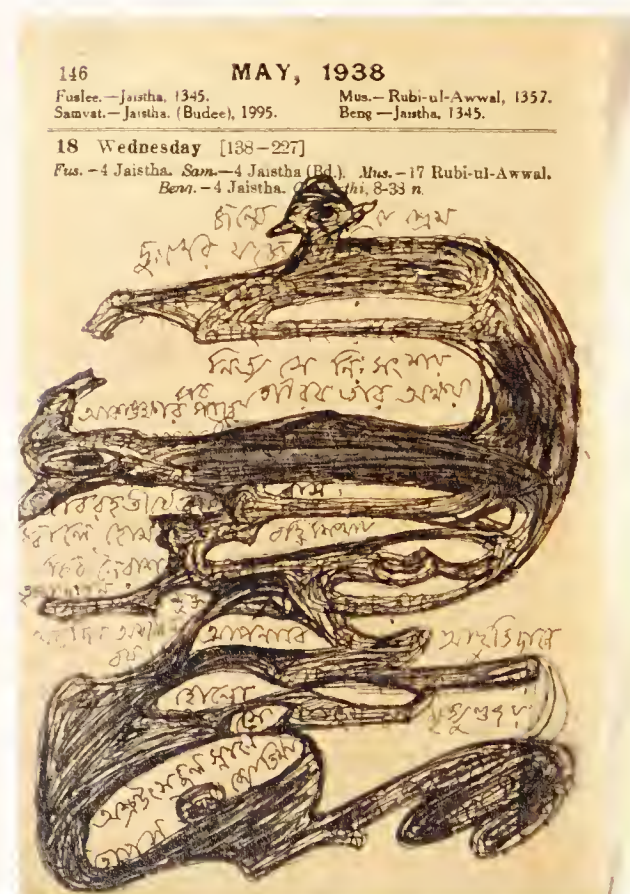
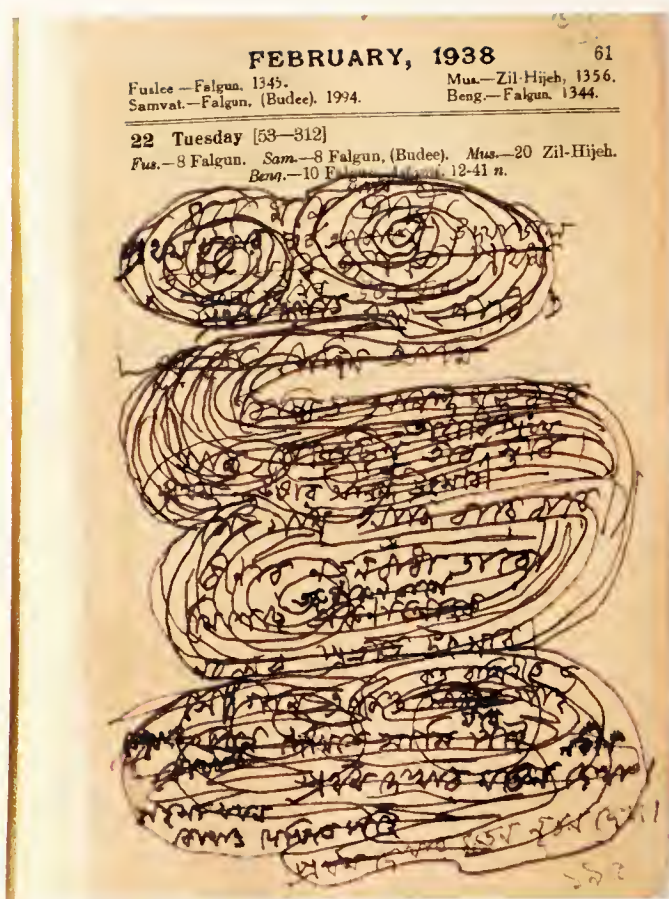
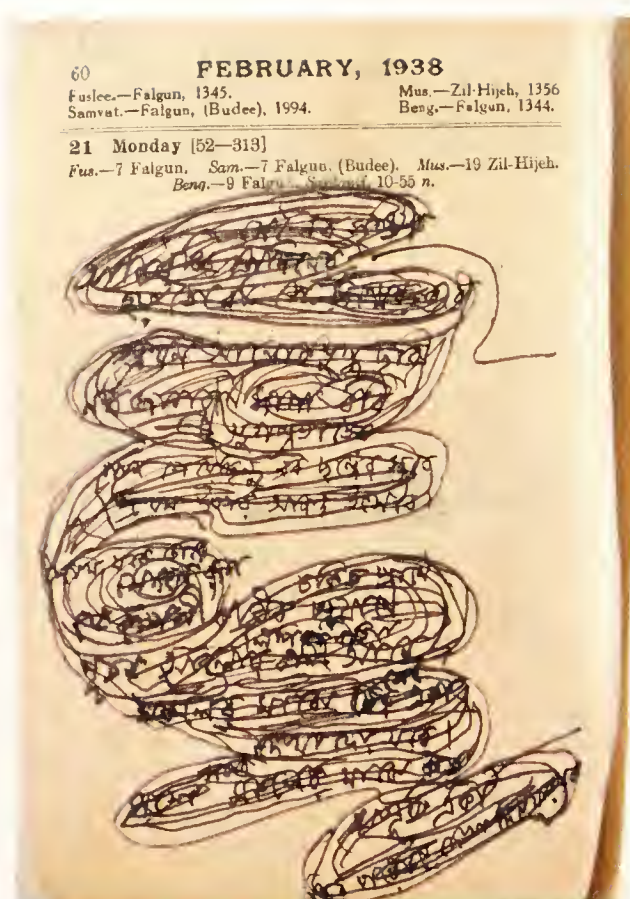
Bottom Plate 162
Ink on paper 20 x 16.7 cm
1937-40



Top Plate 163
Ink on paper 20 x 16.7 cm
1937-40

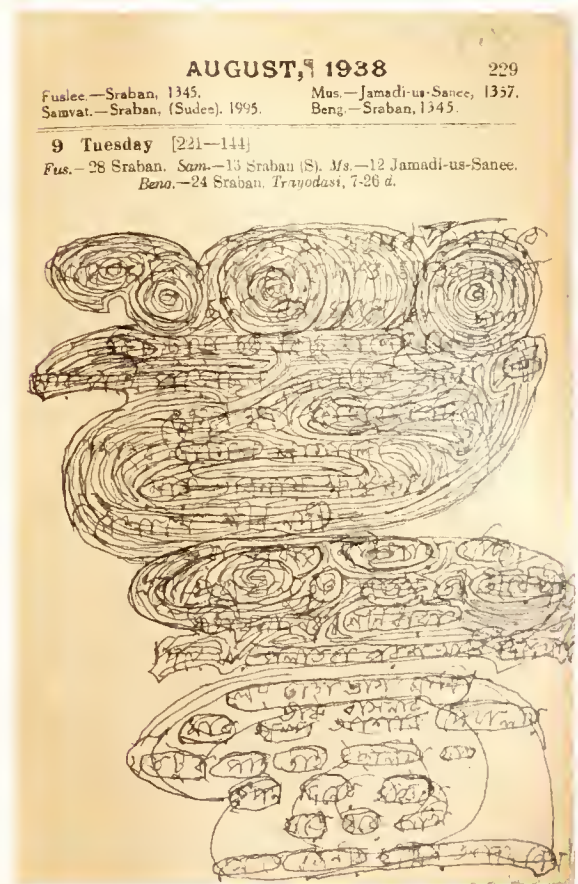
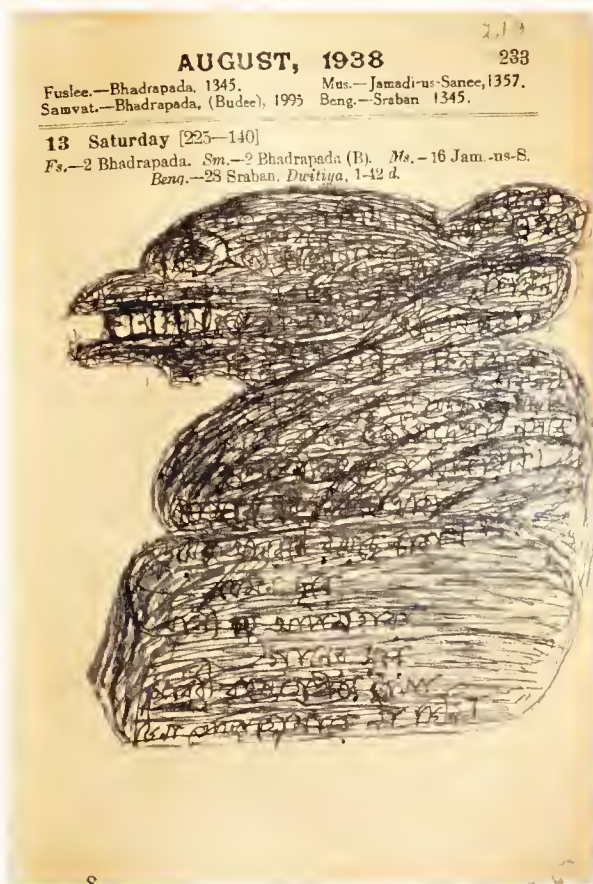
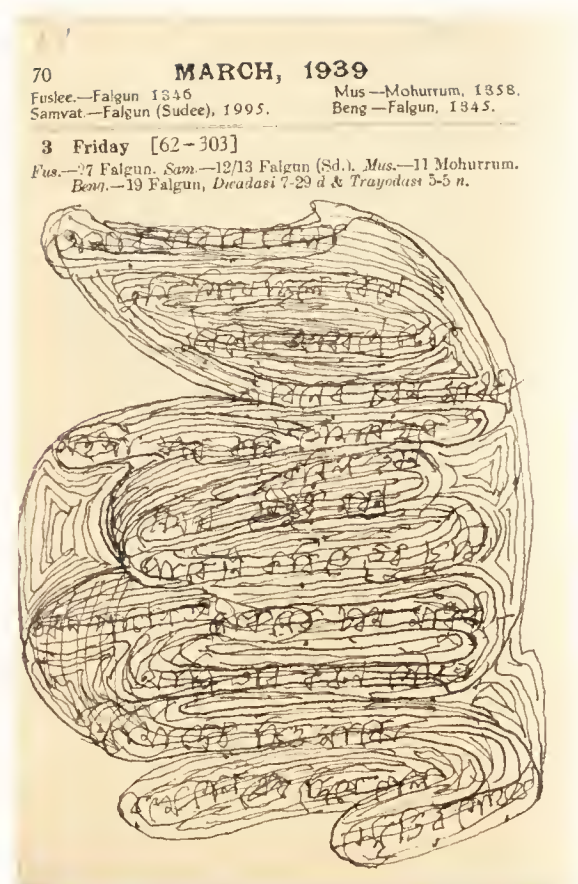
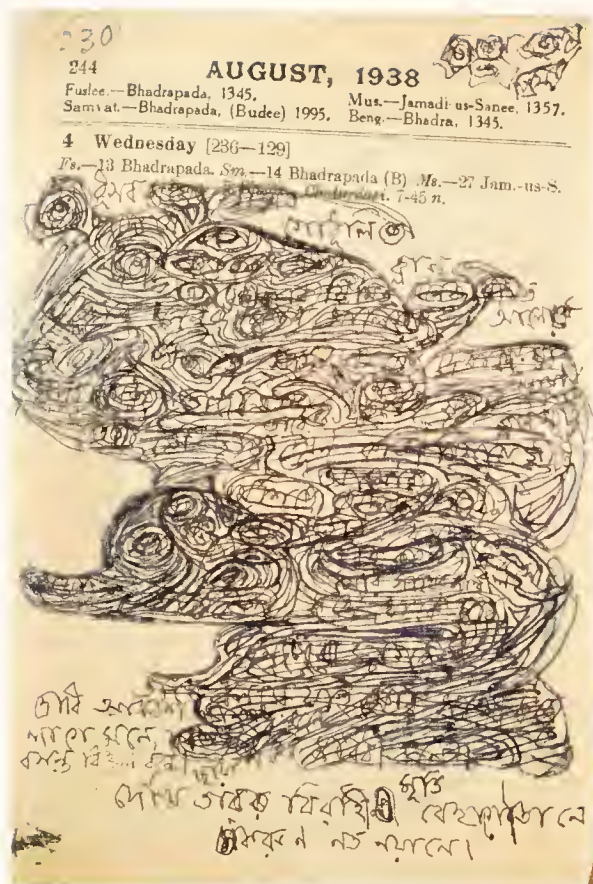


Bottom Plate 164
Ink on paper 20 x 16.7 cm
1937-40



Top Plate 165
 Ink on paper 16.7 x 21.6 cm
 1938-40

Bottom Plate 166
 Ink on paper 16.7 x 21.6 cm
 1938-40

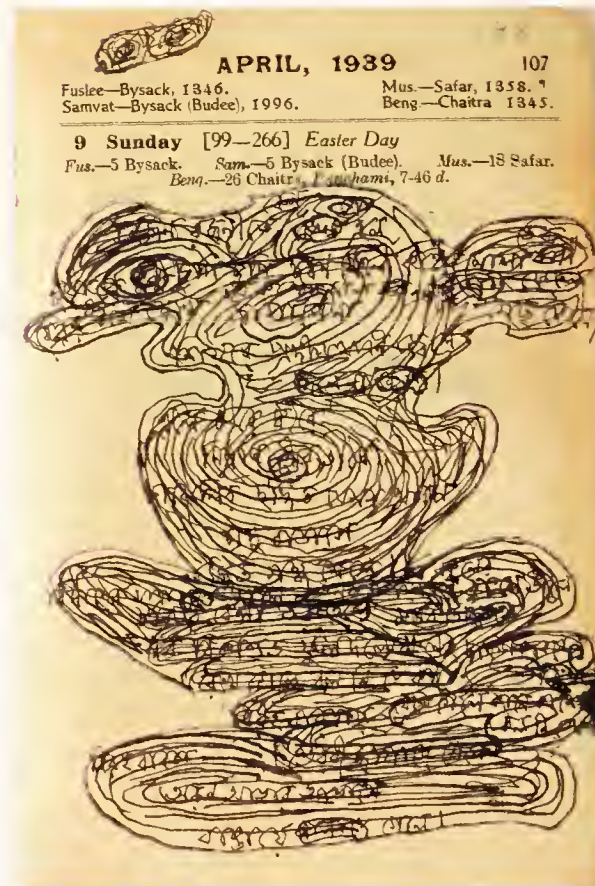
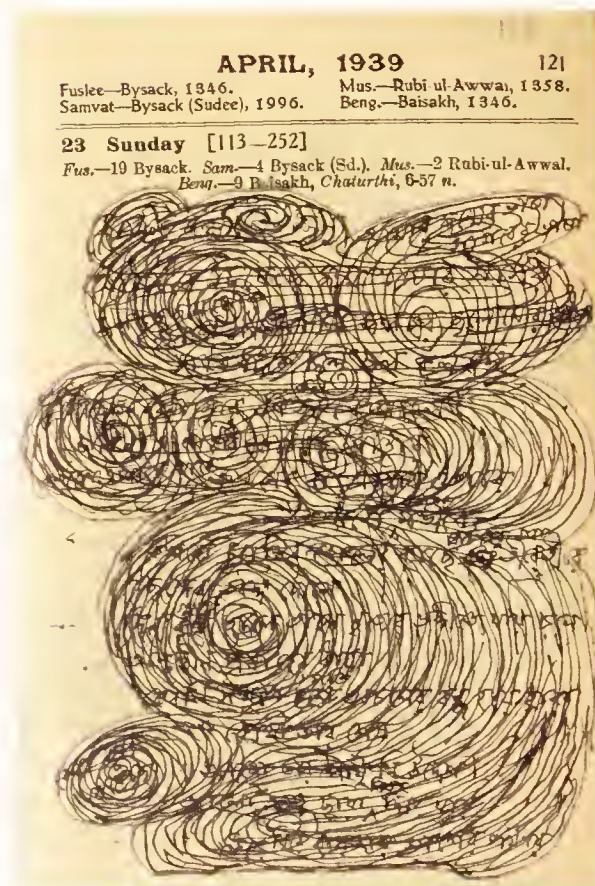
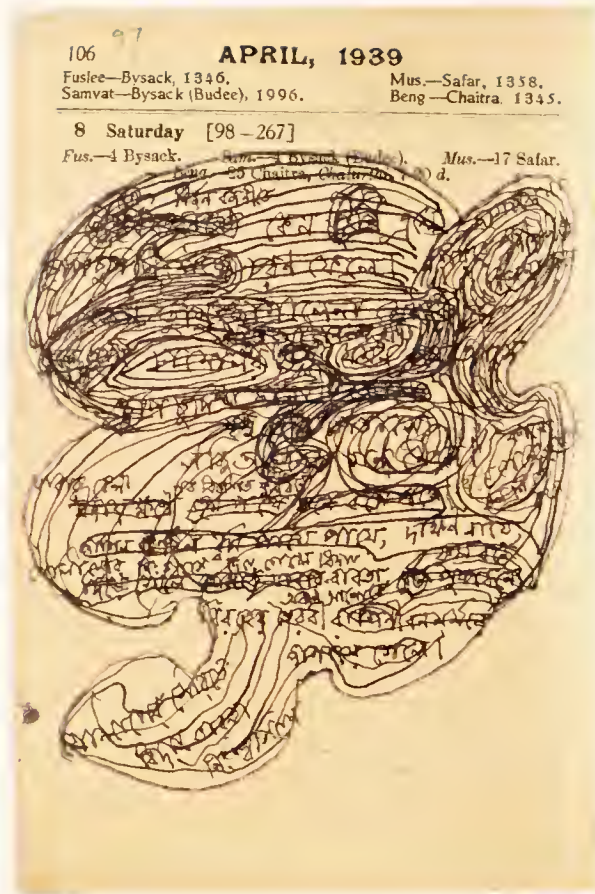
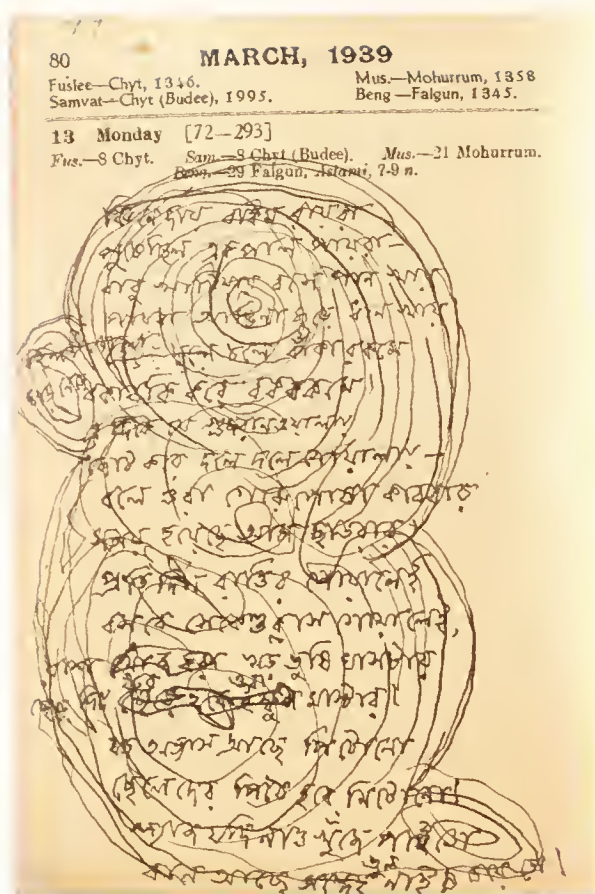


Top Plate 167
Ink on paper 16.7 x 10.8 cm
1938-40

Bottom Plate 168
Ink on paper 16.7 x 10.8 cm
1938-40

Top Plate 169
Ink on paper 16.7 x 10.8 cm
1938-40

Bottom Plate 170
Ink on paper 16.7 x 10.8 cm
1938-40

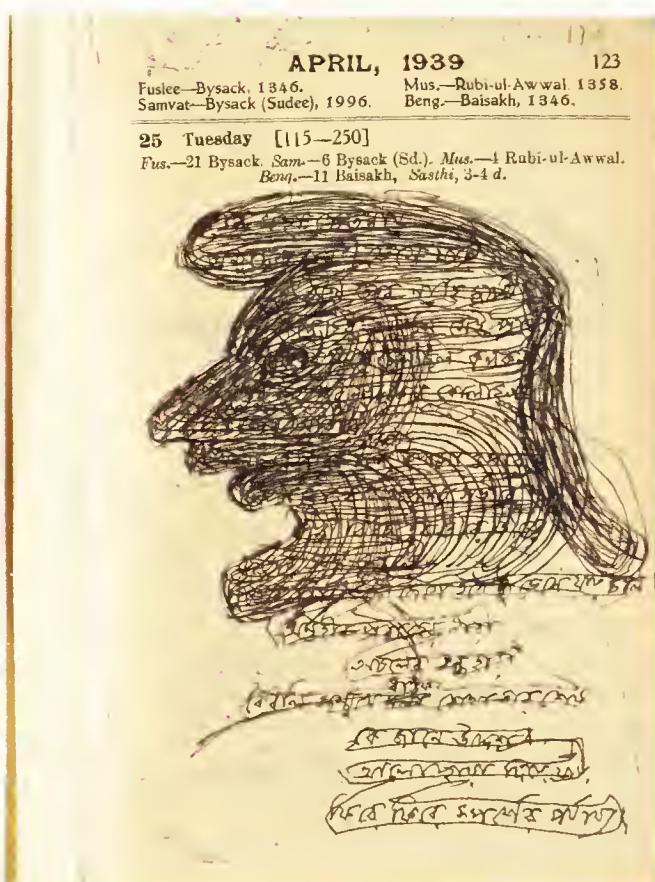
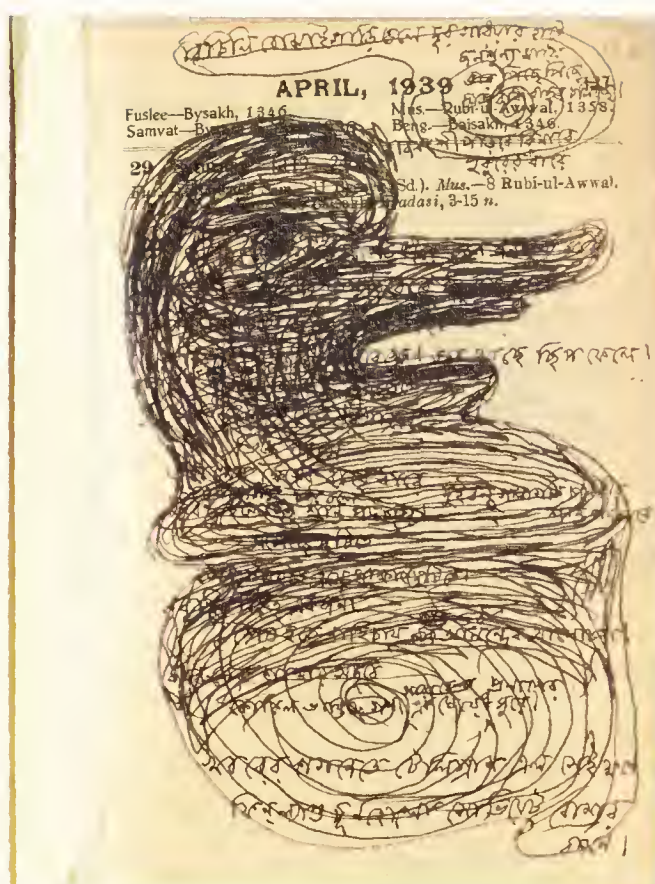
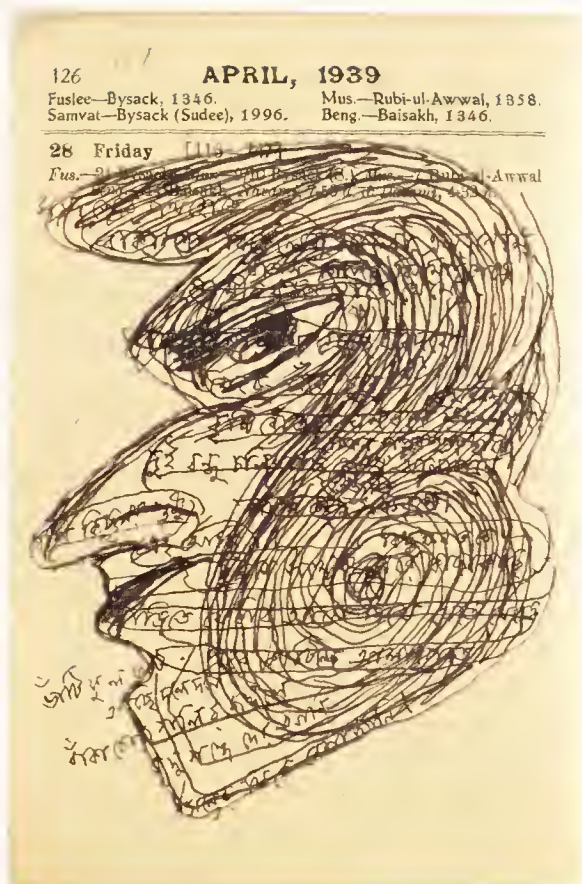


Top Plate 171
 Ink on paper 16.7 x 10.8 cm
 1940-41

Bottom Plate 172
 Ink on paper 16.7 x 10.8 cm
 1940-41

Top Plate 173
 Ink on paper 16.7 x 10.8 cm
 1940-41

Bottom Plate 174
 Ink on paper 16.7 x 10.8 cm
 1940-41



Top Plate 175
 Ink on paper 16.7 x 21.6 cm
 1940-41

Bottom Plate 176
 Ink on paper 16.7 x 21.6 cm
 1940-41



Plate 177

Coloured ink on paper 20 x 16 cm

Late 30s

Manuscript 123



Manuscript 123

Rabindranath did not as a rule name his paintings. In a 1931 letter to Ramananda Chatterji, the editor of *Modern Review* who wanted to publish some of his paintings, he wrote that as a painter his concern was ‘with the creation of *rupa* (form), it is for others to usher in the deluge of *nama* (name).’¹ If this makes the cataloguing of his works difficult it is made even more difficult by the fact that most of his paintings are undated. His work method was direct and his paintings were not preceded with sketches and layouts, and as a result there are also no sketchbooks that could help us to group and link works. It is in this context that *Manuscript 123* in the Rabindra Bhavana archives acquires a special place in his oeuvre. Although occasionally a drawing or a painting can be seen in his notebooks this is the only manuscript that has come to us with a clutch of images, a large clutch of 84 pages of doodled and painted pages to be precise, grouped together.

However, on closer inspection it becomes evident that while the conflation of texts

and images is instructive the initial optimism it evokes needs to be tempered, and the viewer will realize that it is at least as confounding as it is helpful. Let us find out why. The manuscript contains two pages that bear the dates, 16th Sept. 1929 and 11th Nov. 1930. Probably on the basis of this the manuscript is attributed to the period 1929–30 in the published catalogue of the Rabindra Bhavana collection.² But the nearly 30 pages of text it contains, with an almost equal number of pages in English and Bengali, is attributed to a number of books including *Geetabitan*, *Parishesh*, *Prahasinee*, *Bichitrita*, *Bithika*, and *The Religion of Man* published between 1931 and 1939, and a few other poems outside these. This immediately casts a shadow on a confident 1929–30 dating and calls for further explanation.

Let us now turn to the evidence the images present.³ The manuscript has as many as 17 or 18 pages containing doodles ranging from decorative motifs formed from the deletions of single words to patterns and images formed through the erasure of an entire written page. The change of ink

denotes, as it indeed does in most of his manuscripts, that the doodles are not simultaneous with the text. That they are also not all done using the same ink further suggests that the doodles are not only later than the texts but also not necessarily simultaneous. But that does not take us very far. It does however raise certain questions which are significant although it may not be possible to find definite or satisfactory answers to them.

Assuming that the doodles followed the texts, are the doodles and images all from the same period? Or as an artist did Rabindranath use this notebook over a period of time as he seems to have done as a writer? Were the texts composed over a period of nearly ten years as their dates of publication suggest or were they written over a shorter period of time and anthologized at different points of time? If the latter is the case can we suggest a possible shorter period? The answers to these would have to, at least for the present, remain speculative and my suggestions based primarily on the study of the doodles and images need to be corroborated by textual

scholars of Rabindranath. However, the two dated texts make clear that the poems do not appear in the notebook in a chronological order. While the text of the poem *Bani* written on 11th Nov. 1930 and anthologized only in 1935 in *Bithika* appears on page 14 of the manuscript, the poem beginning with the line, 'The eternal Dream is borne on the wings of ageless Light,' dated 16th September 1929 and included in *The Religion of Man* appears on page 16. Further down, the song '*Sunil sagorer shyamol kinare*' written in 1930 appears on page 46, and this confirms the non-chronological sequence of texts in this manuscript.

Now assuming that the texts are all from around 1929-30 but anthologized at different points of time we may turn to the paintings and look at them from a stylistic and thematic point of view. This 92 page notebook of which 88 have been used contains 84 pages of doodles and images—including some which have a text along with a doodle or image and quite a few which contain both doodle and image. This makes it at least as much a sketchbook as a manuscript. There are about

20 pages of doodles of various kinds, 12 images of animals, 14 each of landscapes and individual figures, 2 of flowers, 3 of architectural motifs, 5 figure-groups or narrative moments, and 27 heads and faces. Let us now consider if these thematic preferences and the stylistic features of individual works point to a particular period within his career.

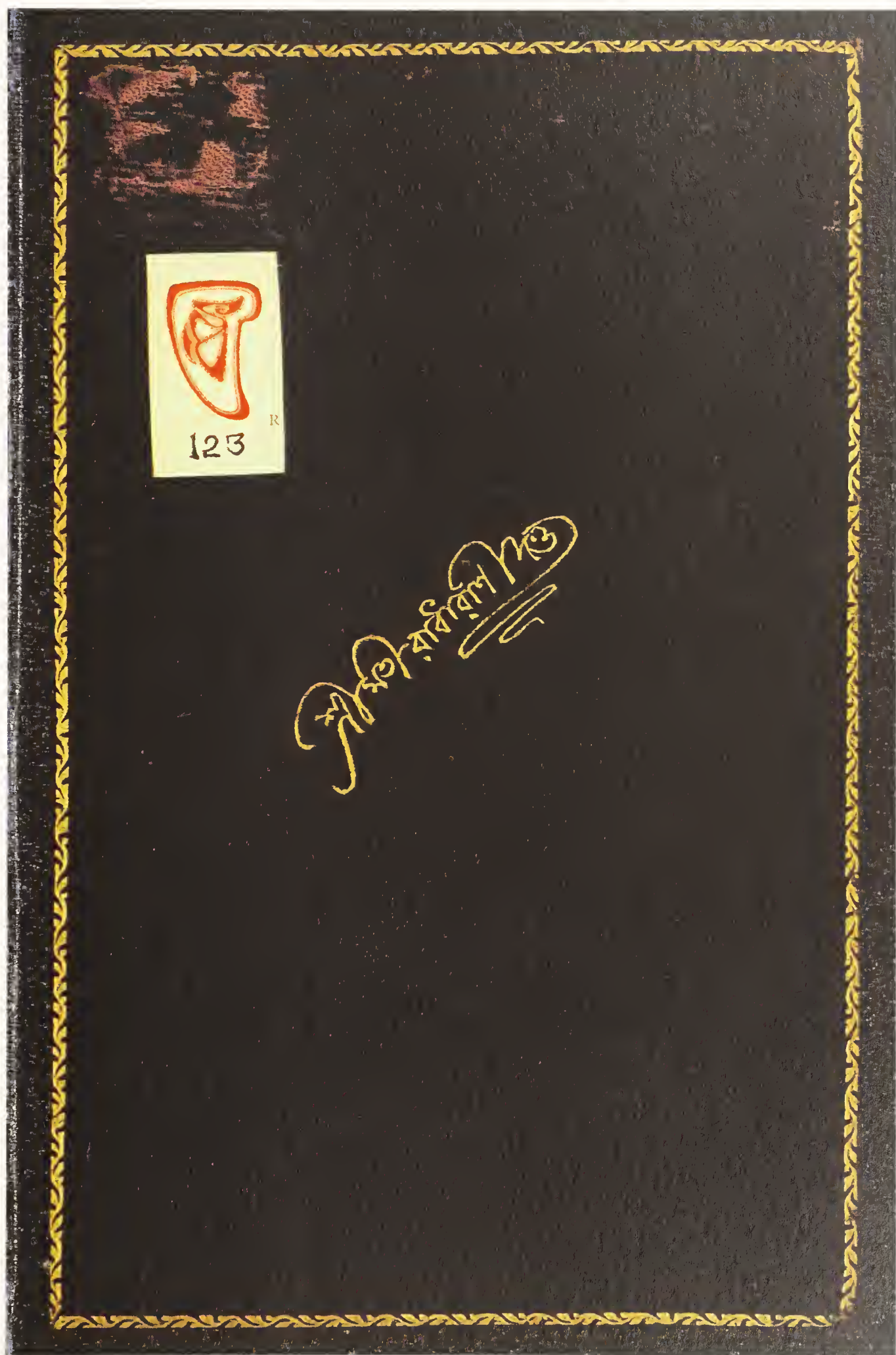
While it is not easy to date the doodles stylistically the tendency to do full page erasures combined with a tendency to retain the interlinear spaces either effectively or suggestively suggest a dating around 1930–31. The complexity of the imagery on page 32 which contains besides the doodled image of an imaginary animal, a well modelled image of a fruit, with a strong suggestion of both volume and space, definitely points to a certain amount of representational intent and technical confidence. That there is no obvious Art Nouveau like patterning and pronounced two-dimensionality in the paintings also suggests a post-1930 date. That the animals and birds are still fantastic and that the landscapes slightly outnumber them, and that the faces are more particular and less stereotyped too suggests an early '30s date. Even more importantly that the landscapes are painted with small translucent touches of colour and have a shimmering luminosity and sense of deep space points to a 1931–32 date, as does the fact that the animals and some of the faces are painted in a similar manner.

On the basis of its thematic constitution and style the images in this manuscript may be attributed to a period around 1931–32, and can be seen as marking a moment of transition—from invention to perception, and from decorative flatness to a greater sensory naturalism—in Rabindranath's oeuvre. It also suggests that a stylistic and thematic study of Rabindranath's paintings may not be as unrewarding as it is often thought to be.

¹ Prithwish Neogy ed. *Rabindranath on Art and Aesthetics*, Orient Longman, New Delhi 1961, pp. 105–06.

² See *Rabindra Bhavana Collection: Catalogue in Progress*, No. 2, Rabindra Bhavana, Santiniketan 1982, p. 141.

³ Perhaps a closer study of the texts can throw more light on the chronology than we can garner from the two dated pages, but this belongs to the domain of textual scholars familiar with Rabindranath's literary oeuvre.



Cover of Manuscript 123 with the name of the donor on it

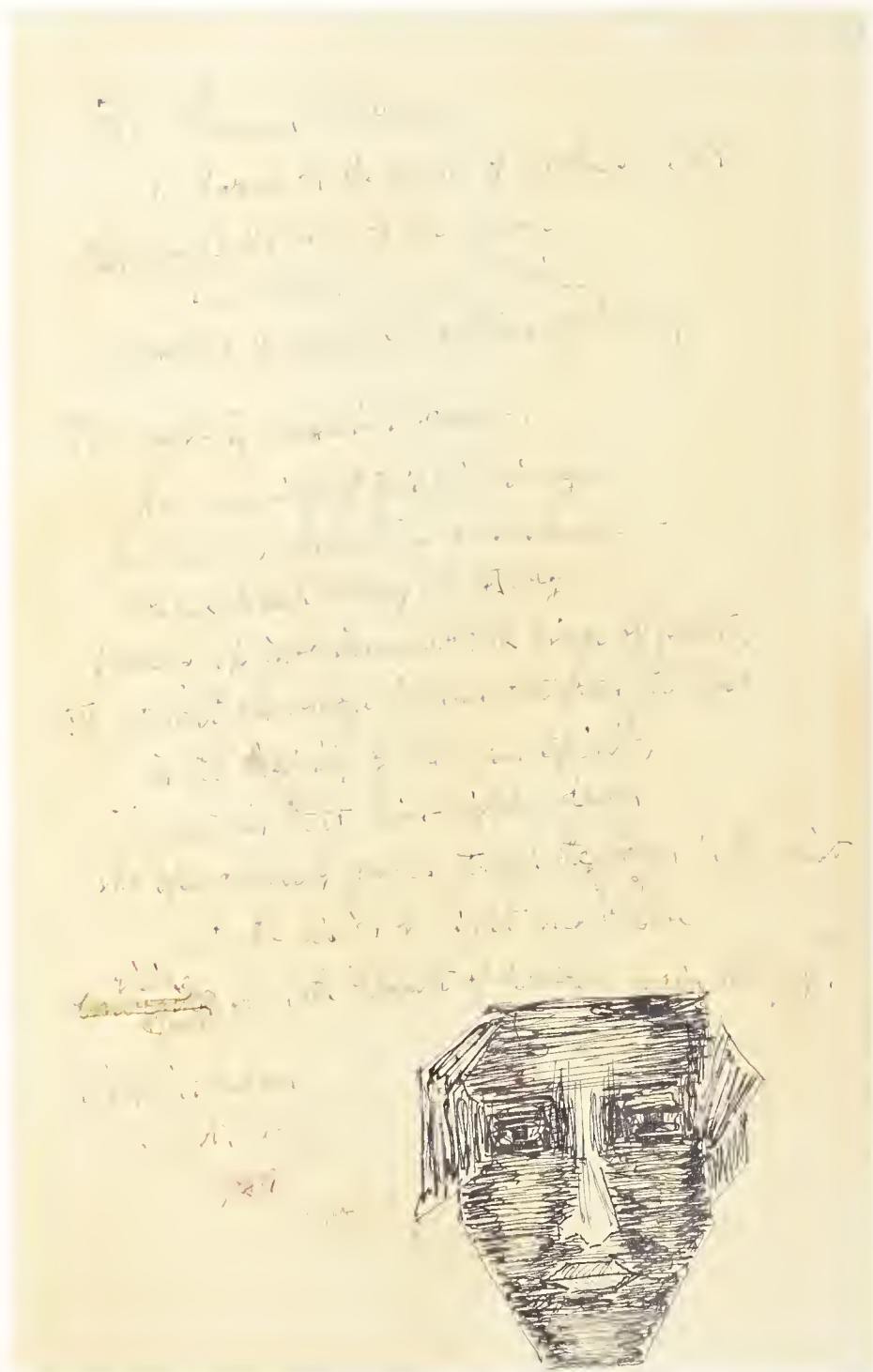


Plate 181
Pen and ink on paper 25 x 17 cm
16 Sept. 1929



Plate 182
Pen and ink on paper 25 x 17 cm
c.1931-32



Plate 183
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 184
Ink on paper 25 x 17 cm
c.1931-32



Plate 185
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 186
Coloured ink and pastel on paper 25 x 17 cm
c.1931-32

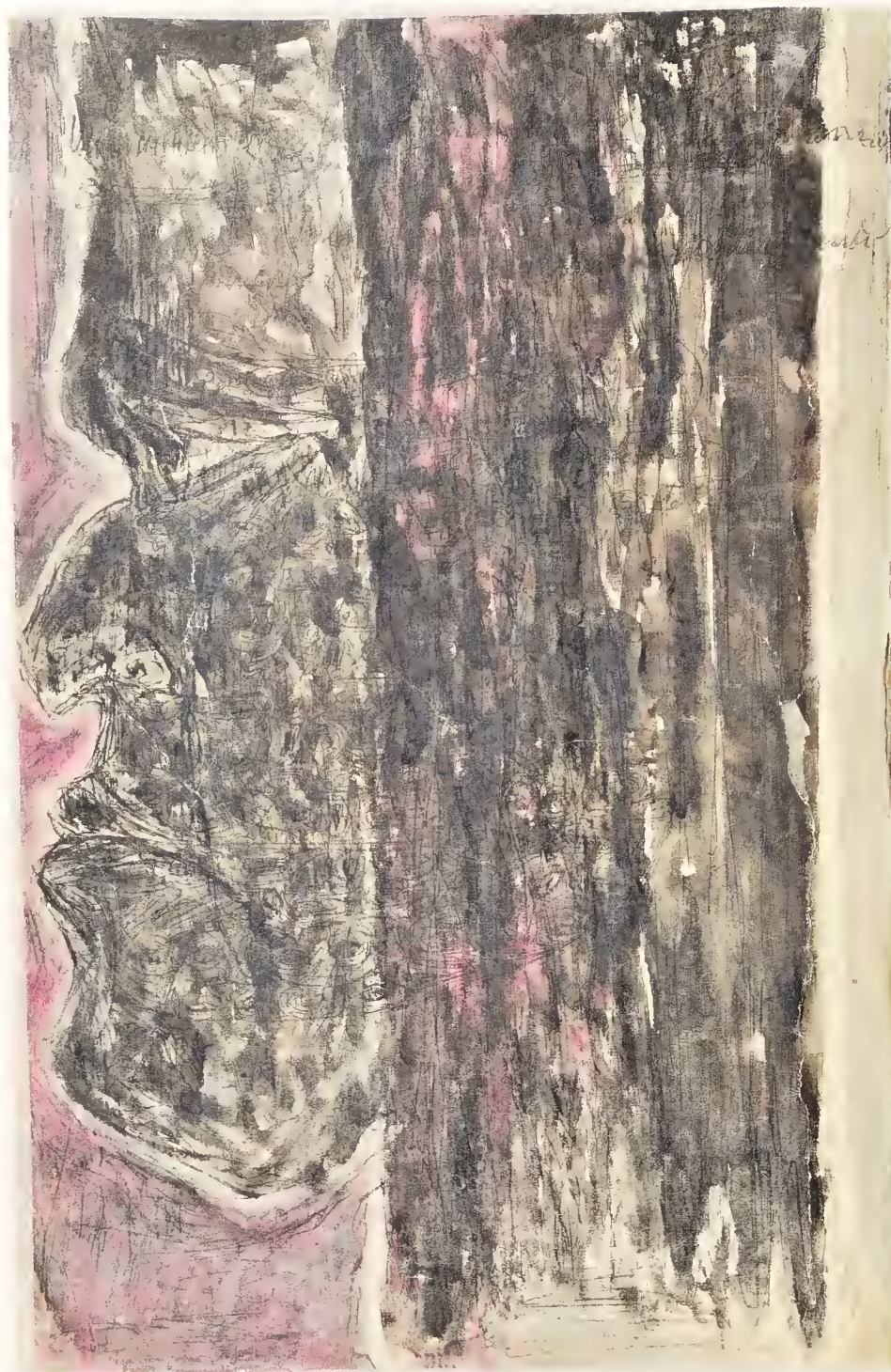


Plate 187
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 188
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 189
Coloured ink on paper 25 x 17 cm
c.1931-32

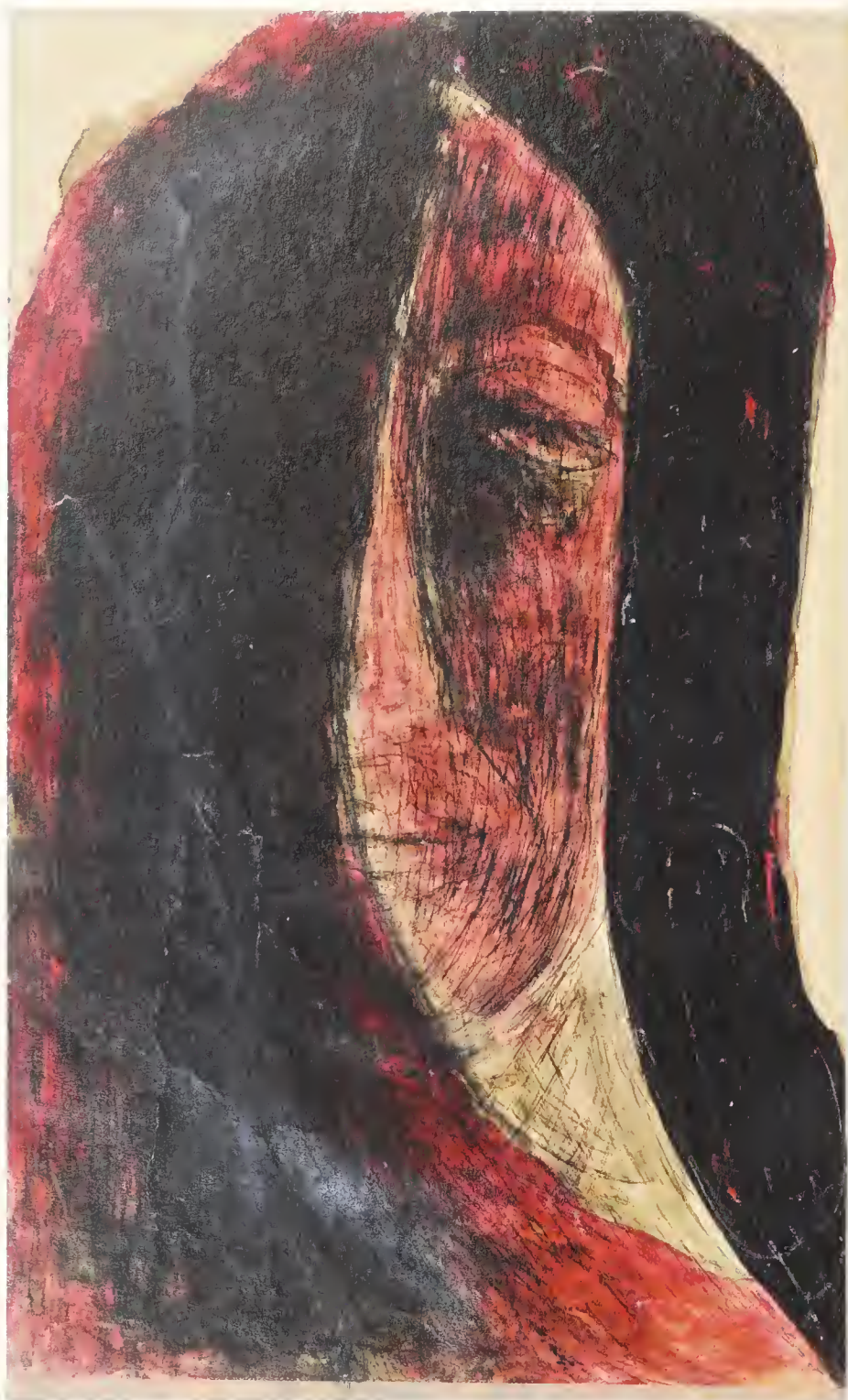


Plate 190
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 191
Coloured ink on paper 25 x 17 cm
c.1931-32

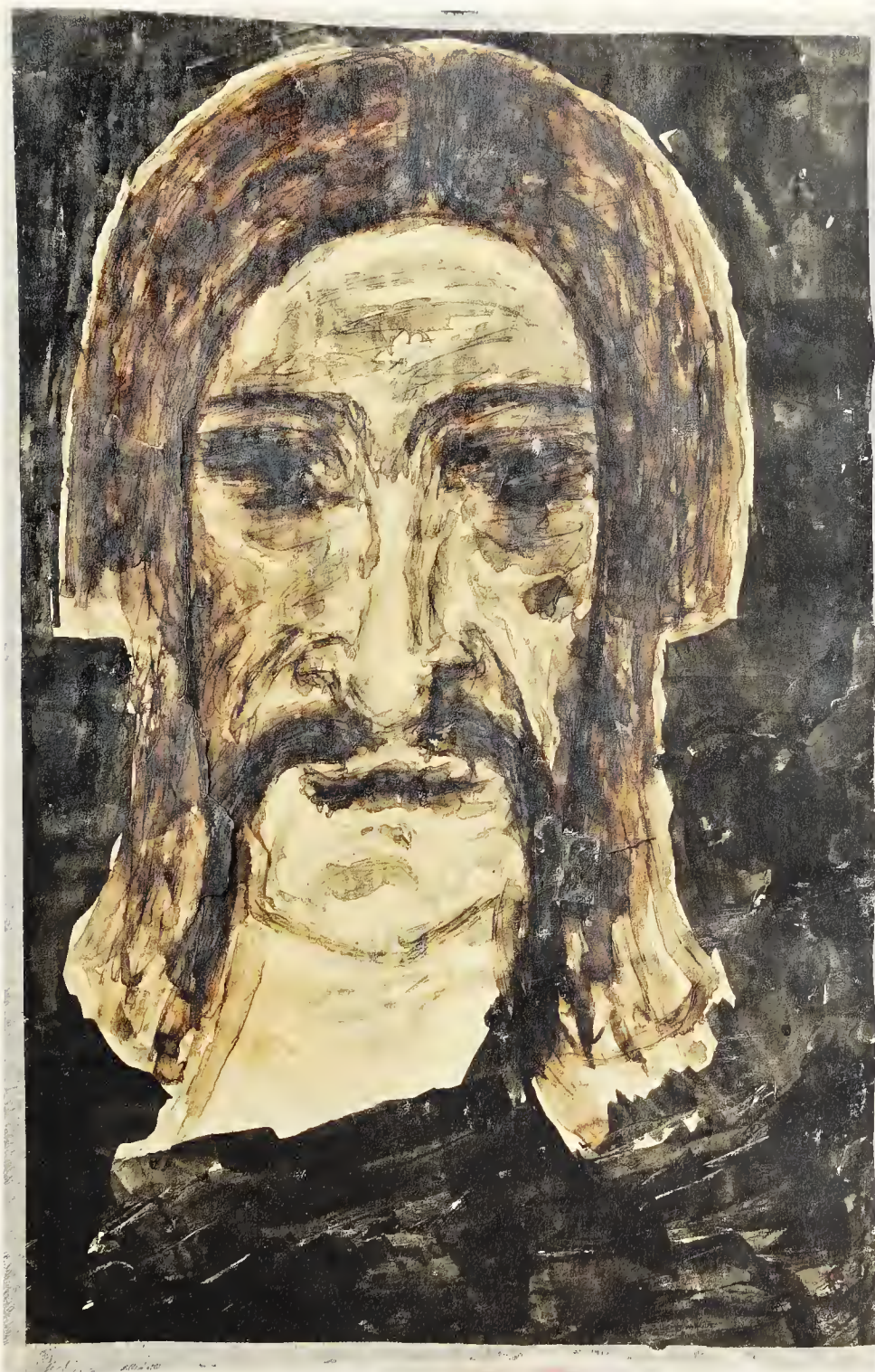
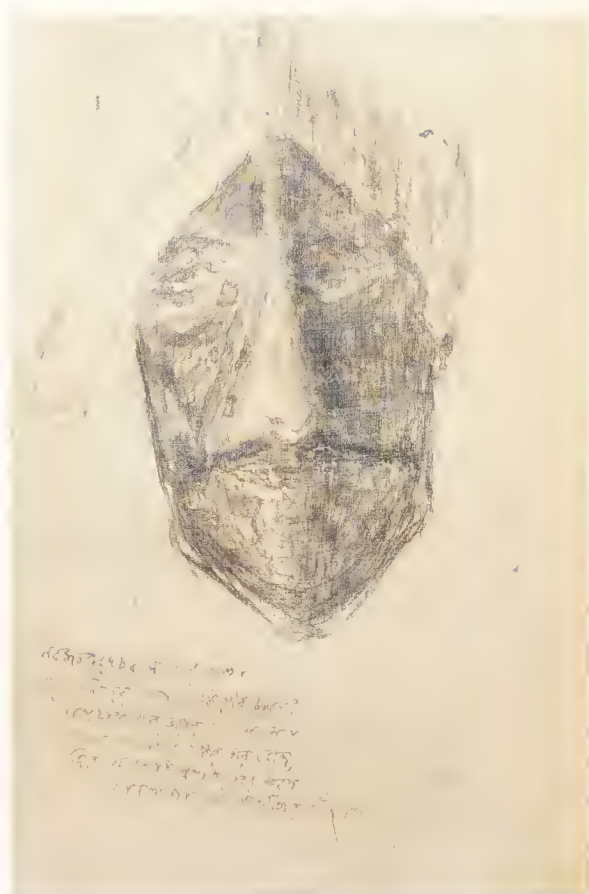


Plate 192
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 193
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 194
Ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 195
Ink on paper 25 x 17 cm
c.1931-32



Top Plate 196
Ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 197
Pen and ink on paper 25 x 17 cm
c.1931-32

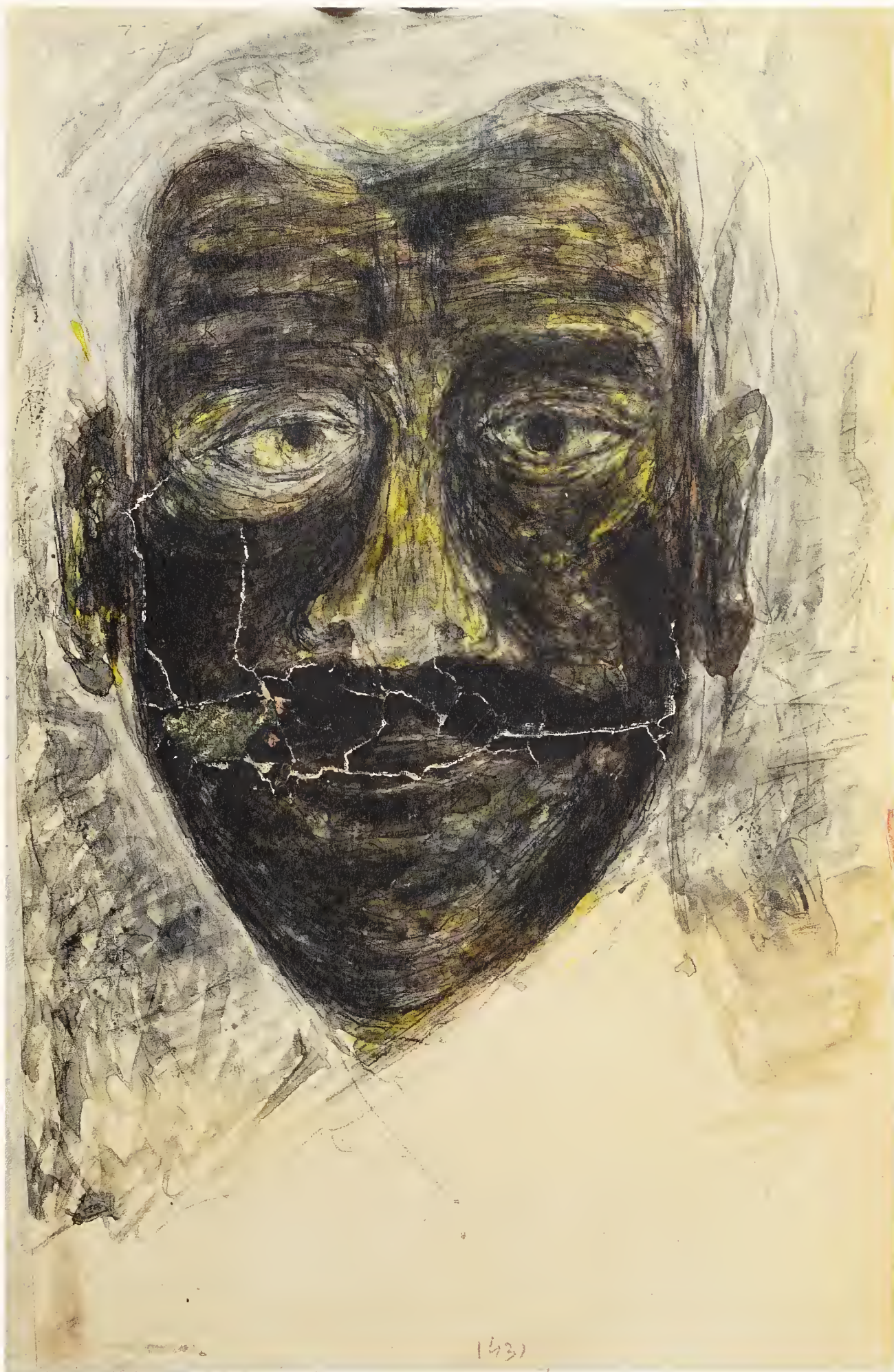


Plate 198
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 199
Coloured ink on paper 25 x 17 cm
c.1931-32

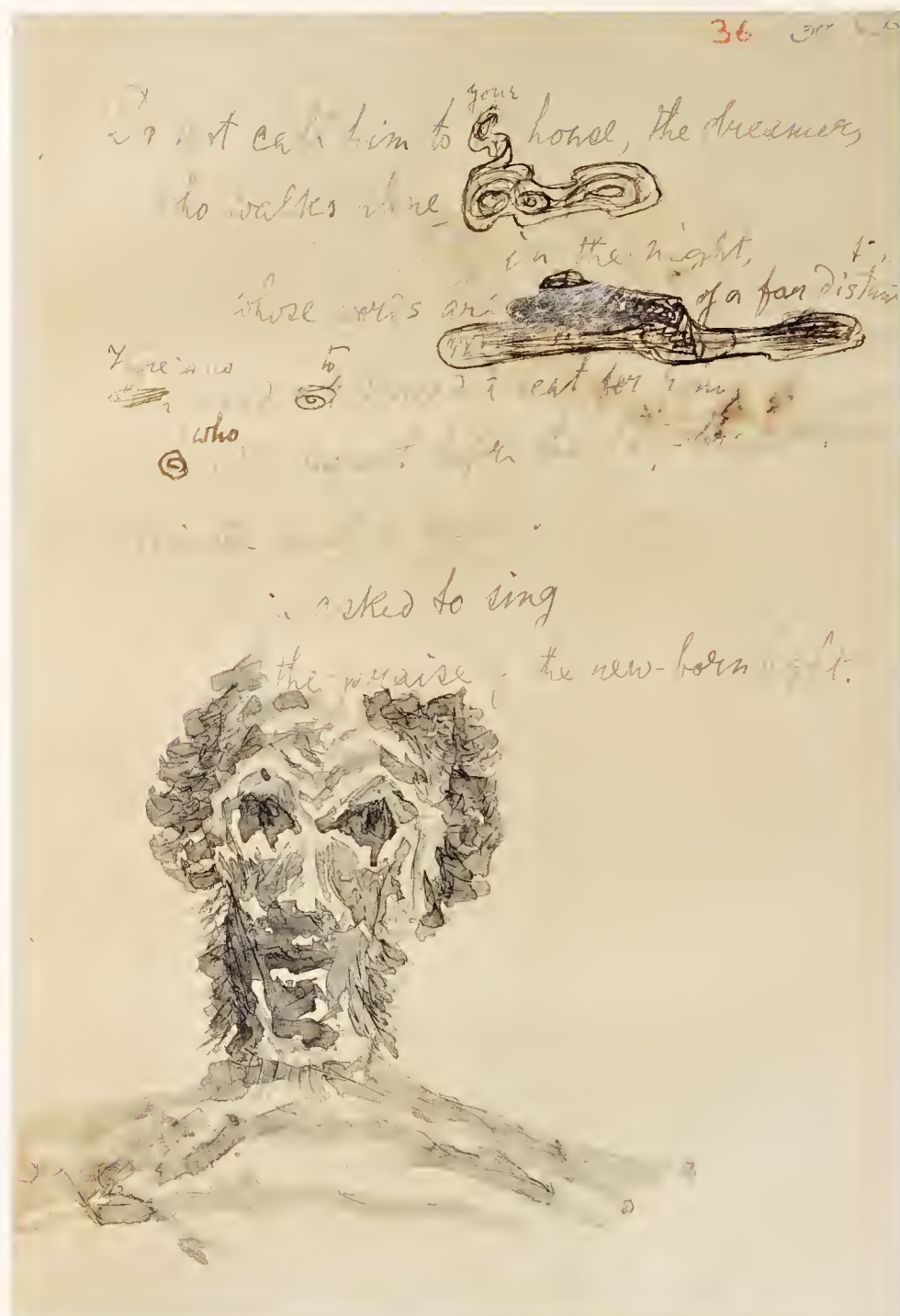


Plate 200
Ink on paper 25 x 17 cm
c.1931-32



Plate 201
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 202
Coloured Ink on paper 25 x 17 cm
c.1931-32



Plate 203
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 204
Coloured ink and watercolour on paper 25 x 17 cm
c.1931-32



Plate 205
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 206
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 207
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 208
Ink and pastel on paper 25 x 17 cm
c.1931-32



Plate 209
Ink on paper 25 x 17 cm
c.1931-32



Plate 210
Ink on paper 25 x 17 cm
c.1931-32



Top Plate 211
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 213
Coloured ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 212
Coloured ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 214
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 215
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 216
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 217
Coloured ink on paper 17 x 25 cm
c.1931-32



Plate 218
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 219
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 220
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 221
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 222
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 223
Ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 224
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 225
Ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 226
Pen and coloured ink on paper 25 x 17 cm
c.1931-32



Plate 227
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 228
Ink on paper 25 x 17 cm
c.1931-32



Plate 229
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 230
Brown ink on paper 25 x 17 cm
c.1931-32

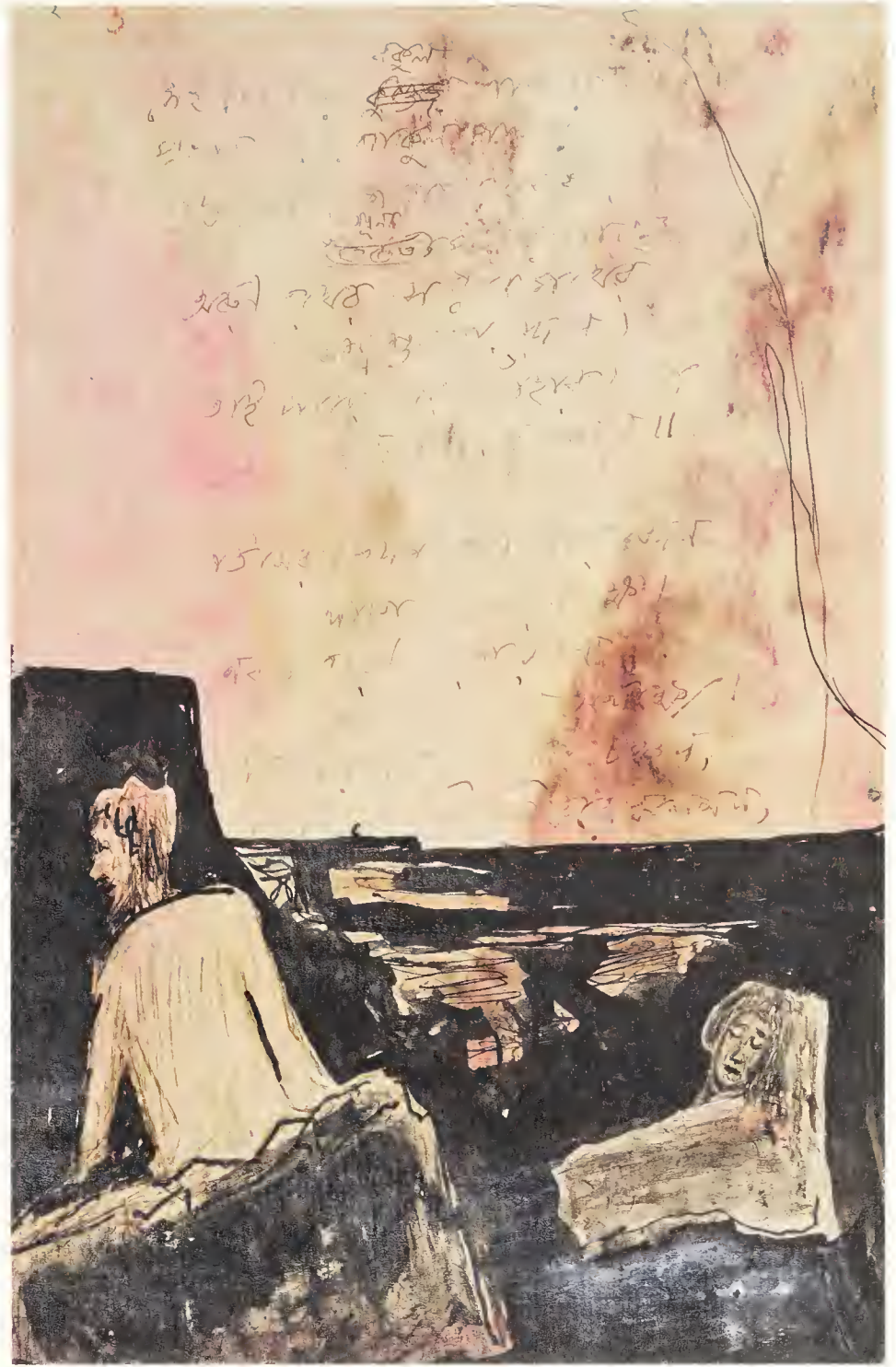
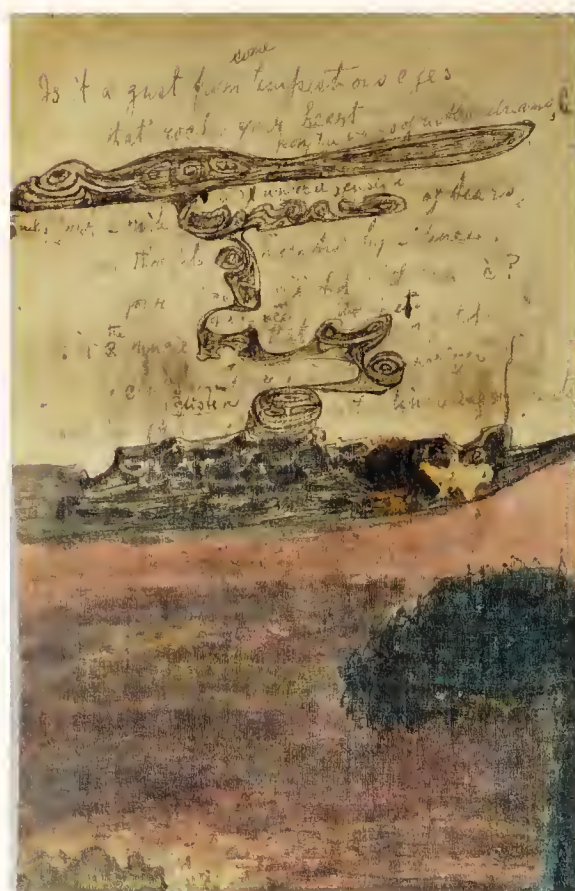


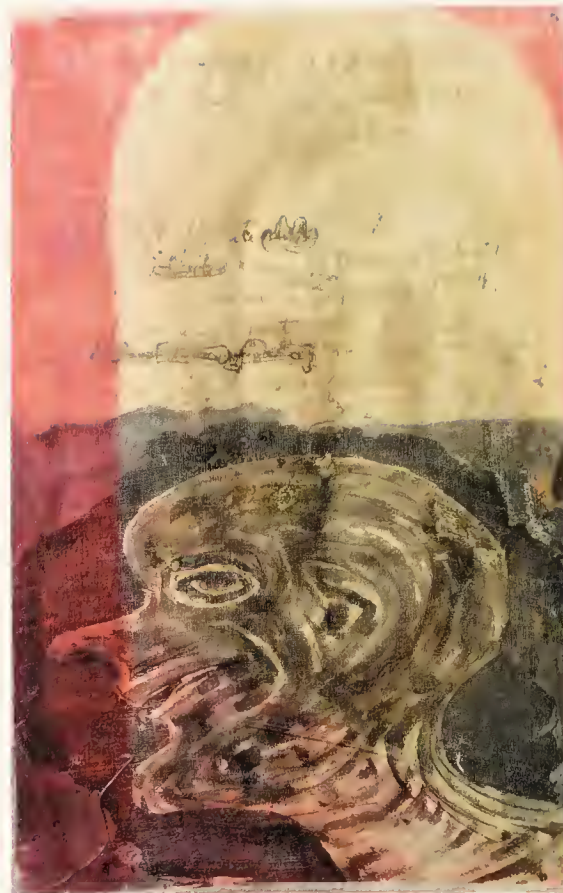
Plate 231
Ink and watercolour on paper 25 x 17 cm
c.1931-32



Top Plate 232
Ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 233
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 234
Coloured ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 235
Coloured ink on paper 25 x 17 cm
c.1931-32

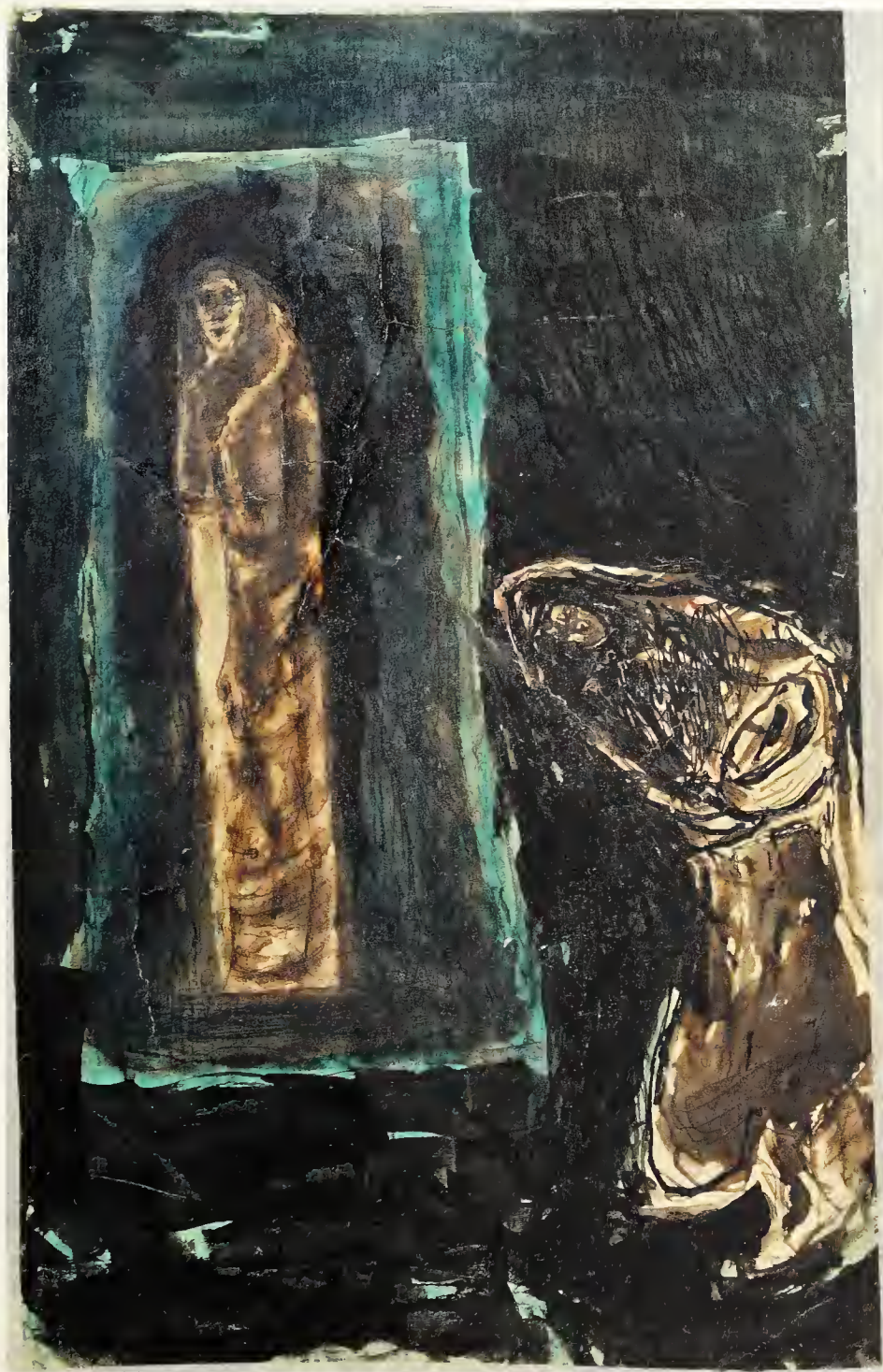


Plate 236
Coloured ink on paper 25 x 17 cm
c.1931-32



Plate 237
Coloured ink on paper 25 x 17 cm
c.1931-32

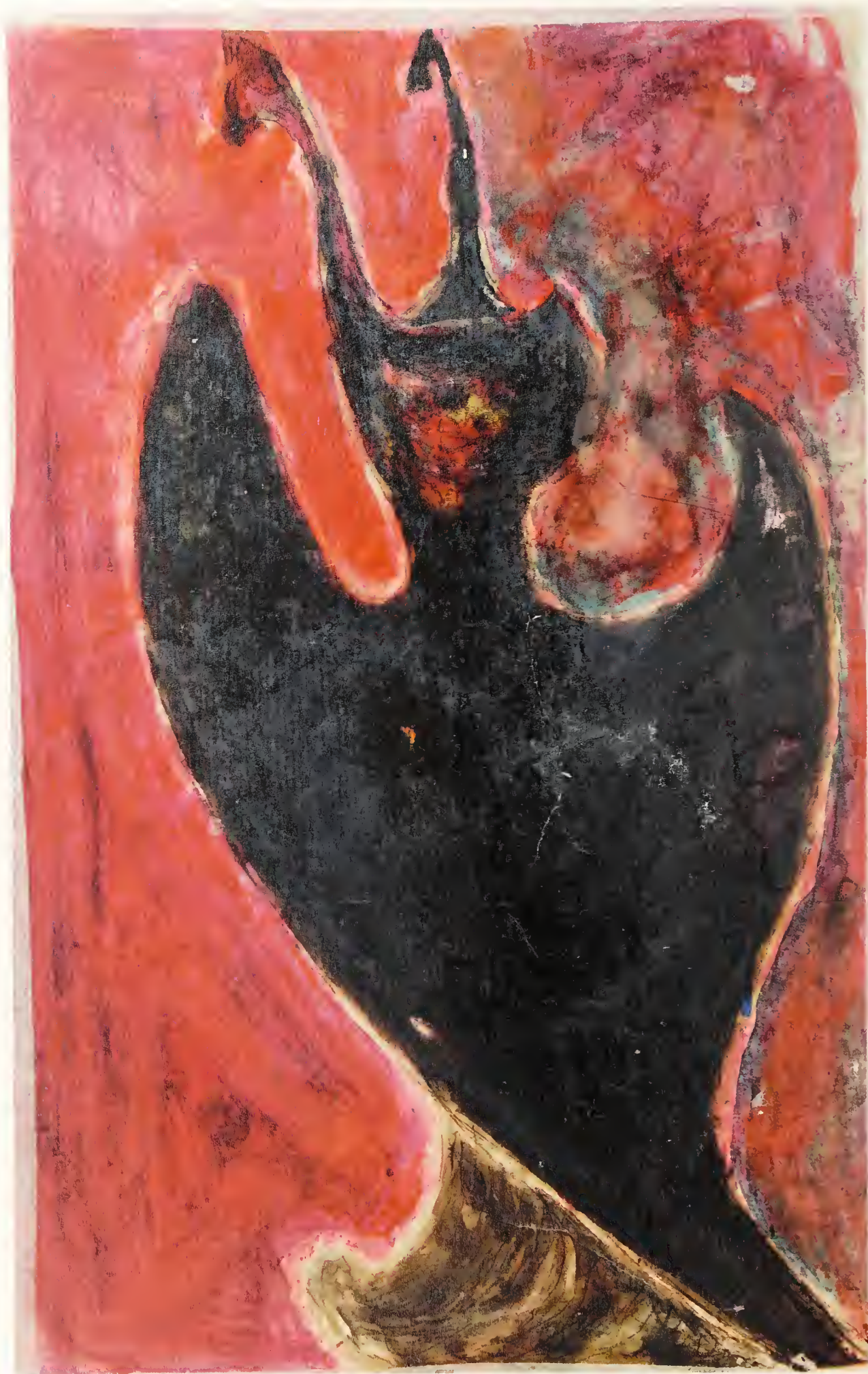


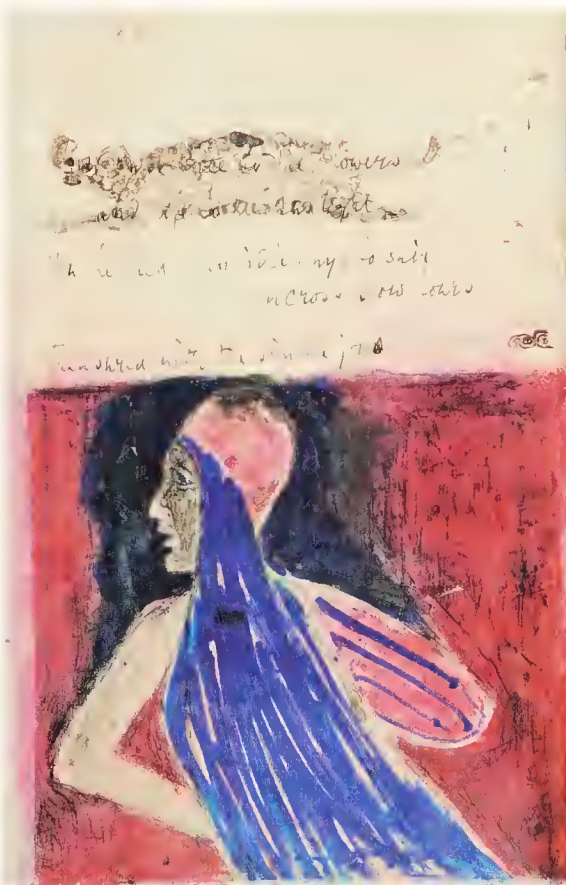
Plate 238
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 239
Coloured ink on paper 25 x 17 cm
c.1931-32



Top Plate 241
Coloured ink on paper 25 x 17 cm
c.1931-32

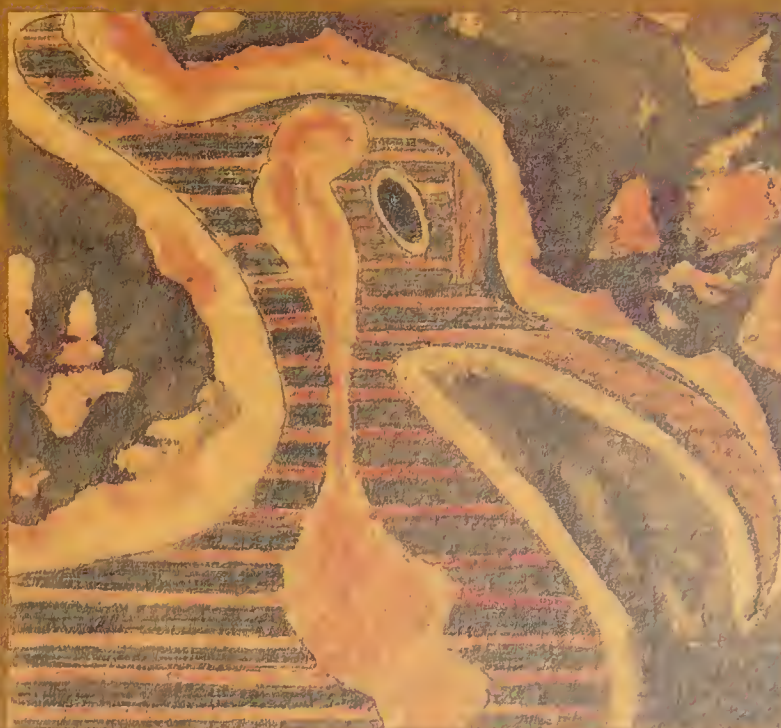


Bottom Plate 240
Coloured ink on paper 25 x 17 cm
c.1931-32



Bottom Plate 242
Coloured ink on paper 25 x 17 cm
c.1931-32

Animals
Composites
Patterns



Animals | Composites | Patterns

Rabindranath began to paint independent pictures in 1928, four years after the celebrated doodles of the *Purabi* manuscript which are customarily recognized as signalling the definitive beginnings of his career as an artist. He began by trying to recreate on blank sheets something of the imagined world of the doodles employing the skills he had mastered while doodling in a more conscious way. The sense of rhythm which guided him in the creation of the doodles remained his main resource in his first independent paintings and drawings. In 1926, two years after the *Purabi* doodles and two years before his first dated painting, Rabindranath in a lecture delivered in Dacca stated, ‘The genesis of all art traditions must have been in some gestures in the modes and mediums of expression that spontaneously came to men of genius . . .’¹ And again speaking of his own foray into painting in 1930, he states, ‘But one thing that is common to all arts is the principle of rhythm which transforms inert materials into living creations.’² This innate sense of rhythm acquired as a poet and song writer which led him to painting when

translated into visual terms, in turn led him to acquire a sense of design which gradually became one of the characteristic features and strengths of his paintings.

This brought a substratum of abstraction into his paintings. Rhythm translated into visual terms took two different expressions in his hands, the organic and the geometric. They manifested side by side in his doodles and similarly came to coexist side by side in his early paintings. But Rabindranath did not limit himself to abstract patterns.

The rhythm and shape of the doodled images were determined by the happenstance deletions in his manuscripts, and were to an extent moulded by the examples of ‘primitive art’ he seems to have been looking at around the same time. Moving from deletions to interlinked rhythmic shapes with expressive details required quickened imaginative leaps, and this in turn churned and activated his subliminal mind.

This churning brought to the surface a world of animals—beasts, birds and reptiles—that were more creatures of the mind and less of the world.

Rabindranath himself described the emergence of such imagery as follows: '... when the vagaries of the ostracized mistakes had their conversion into rhythmic interrelationship, giving birth to unique forms and characters, some assumed the temperate exaggeration of a probable animal that had unaccountably missed its chance of existence, some [of] a bird that can only soar in our dreams and find its nest in some hospitable lines that we may offer it in our canvas. Some lines showed anger, some placid benevolence . . . These lines often expressed passions that were abstract, evolved characters that hung upon subtle suggestions.'³

Though Rabindranath was talking about the doodled images in the above lines it is equally applicable to the animals in his paintings, especially in his early paintings. They exist half way between the real and the possible, the primeval and the surreal. While some of his imaginary creatures have an organic unity that suggests an anatomical probability, others have forms composed from decorative motifs as in Chinese ritual bronze vessels or

ancient American carvings, and yet others have forms that break up into geometric units or bodies that are pure inventions with movements borrowed from real living animals. He achieves this largely through the creation of composites and cross-projections.

Composites are sometimes a conjoining or coming together of improbabilities such as a man astride an amorphous cloud-like shape, or riding a crocodile or a large ostrich-like bird; sometimes it also involves a fusion of identities such as the image of a beaked and hoofed animal speeding like a horse with a rider upon it, or of a creature that is a cross between a snail and a dog, or the one that looks like a tortoise metamorphosed into a camel. By cross-projecting the expression, rhythm, or movement that belongs to one thing on to another he gives an expressive edge to his composites. Cross-projection of values creates a different category of composites. Thus he infuses the rhythm of a dancing Ganesha into a multi-armed elephant that is otherwise too zoological to be a representation of the theriomorphic god, or gives a canine animation to a crouching

figure with a human head, or the movements of a striding man to a tissue of angular shapes, a human sentience to an encounter between a rodent and a bird, or an air of solemn confabulation to a gathering of animals, the movement of a dancer to a form that is a composite of a bird and a flower, or the rocky sturdiness of a bison to a bent human figure with a bird on its back.

These projective readings depend a good deal on the viewer's imagination and ability to make connections which in turn depends on the artist's suggestive powers and ability to stimulate the imagination of the viewer. Like Calder's mobiles which are designed by the artist to respond to ambient air currents and take on new configurations in response to foreseen situations, Rabindranath's images are open ended and are affected by the emotional and intellectual ambiance their viewers bring to it. And such reading can range from the empathetic to the allegorical. Ananda Coomaraswamy for instance thought that one of these paintings which he refers to as 'Conference of Birds', 'is incidentally a comment on the League of Nations.'⁴ But Rabindranath essentially saw these nameless images as foundlings waiting to be adopted, named and given an identity by the viewer.⁵

This has led to his paintings being seen as chthonic and products of the unconscious, and their power proportionate to their subliminal underpinnings. But there could be another way of looking at them; their

meanings are not fixed because they are images in the process of becoming. 'None of them is finished, none a picture, each a beginning and yet not a sketch.' wrote Stella Kramrisch. 'These are not works of art but visual records of the process of art. The shaping of the vision is synchronous with the testing of tools. The process itself of art takes shape while it discloses its course.'⁶

This synchronicity of image and process Kramrisch has referred to is best seen in a group of early drawings of individual figures where the movements of the brush fully converge with the rhythm, movement and swirl of the figures. In these the figure is conceived as a decorative sign representing a human posture or a movement. Flat, simplified and sinuous, these are expressive shapes more aligned to Art Nouveau and to Japanese decorative art than to any other tradition of decoration. While repetition of units signifying order is characteristic of most decorative traditions Japanese decorative art and Art Nouveau strive towards organic, asymmetrical and unique rhythms and configurations.

While regular order makes reading easy, regular repetition encourages anticipation and makes the viewers less attentive. Discussing how this influences our perception of decorative arts, E H Gombrich writes in his monumental study of the psychology of decorative art: 'Decoration is rarely scrutinized with the same kind of attention which we devote to a painting,

let alone to the words on a printed page which we are reading. If it affects it affects us less consciously, as does the frame of a painting.⁷⁷ Japanese art and Art Nouveau address this issue of design and offer asymmetry as a correction. Asymmetry brings equal importance to parts, tends to underscore movement or animation and gives the decorative motif a greater expressiveness. It also impels us to scrutinize the decorative image with greater attention even as its organic rhythm helps us to see it as a whole and experience it more spontaneously or ‘less consciously’ than more complex paintings.

While a large number of early works are Art Nouveau-like and organic in structure, certain others, and quite a number of them, are geometric and angular in structure construction. These include figures built from geometric units, figures with angular contours, images constructed from a network of hatched lines and planes, or pieced together from regular shapes, simple schematic shapes of men or animals toy-like in their simplicity of shape and abstraction. The geometric has often been the sign of human invention and intervention. Most man-made things today are predominantly geometric. This is to an extent a reflection of modern taste, but ritualistic and hieratic art of many pre-modern societies have also shown a strong predilection for the geometric. Modern art too, especially those that look away from the natural world, like cubist and post-cubist art, and focus on the man-made, employ geometric styles.

Besides being a marker of human intervention, geometric structures are also seen as an emblem of an ordering mind, or of regulatory principles and natural laws; human when it is discovered in man-made things, divine or physical when it is discovered in the phenomenal world. It has been one of man’s perennial efforts to discover and explain the regularities underpinning the apparently endless variety of the world. In post-Romantic art the geometric has also come to represent the machine as opposed to nature, and to symbolize the inflexibility of man-made orders as opposed to what is naturally humane. Rabindranath seems to have been open to both these ideas; to the first as a curious minded person with a rational bent of mind, and to the second as a critic of regimental and soulless social and political machinery. The geometric is used to symbolize the obdurate and the constraining in both *Raktakarabi* and *Taser Desh*. The first was written before he took to painting and he used the geometric works of Gaganendranath Tagore to illustrate it and in the second the contrast between freedom and regimentation was underscored by the costumes Nandalal designed for its production.

However, to reduce the geometric to a symbolic plane would be to miss the point, and its main function within his art. The organic and the geometric however share a common denominator in Rabindranath’s paintings; both reflect the same kind

of playful inventiveness, and often they coalesce. In some of his representations of animals the organic is given a geometric animation or rhythm, not to rob it of its ties with nature but to add a mocking quizzicality to its bodily expression. And to give the forms a different rhythm or animation, a more staccato cadence is set against the sinuous fluidity of the arabesque; to make a seated figure look as solid and static as a piece of masonry, to metamorphose a head into a complex architectural conundrum, to give the rooster a quiver as he swells his chest in readiness for a crow, or to turn a bird into a wooden toy and so on. It lends an element of abstraction, but is also used as an expressive device.

Though he did not write about art and geometry, he did speak about the relationship between music and mathematics and it is not irrelevant to his paintings. Mathematics, he says in one of his Hibbert Lectures, 'is the logic of numbers and dimensions. It is therefore employed as the basis of our scientific knowledge. When taken out of its concrete associations and reduced to symbols, it reveals its grand structural majesty, the inevitableness of its own perfect concord. Yet there is not merely a logic but also a magic of mathematics which works at the world of appearance, producing harmony—the cadence of interrelationship. This rhythm of harmony has been extracted from its usual concrete context, and exhibited through the medium of sound . . . It is the magic of mathematics, the

rhythm which is in the heart of all creation, which moves the atom and, in its different measures, fashions gold and lead, the rose and the thorn, the sun and the planets . . . It is the rhythm that churns up images from the vague and makes tangible what is elusive.'⁸

What Matisse had to say about Cubism will help us in understanding Rabindranath's use of geometric simplifications in his paintings. Asked about his response to Cubism by the French poet and critic Andre Vedet, Matisse answered: 'Of course, Cubism interested me, but it did not speak to my deeply sensory nature, to the great lover that I am of line, and the arabesque, those bearers of life . . . For me to turn towards Cubism would have been to go counter to my artistic ideas.'⁹ Yet for a while Matisse interjected the flat geometries of Cubism into his idiom of flat decorativeness. Rabindranath too was essentially a lover of line and the organic rhythm of the arabesque and this led him to see geometric abstraction as subsumed under the rhythmic.

The spirit of cross-projection, of knowing things by inhabiting them informs Rabindranath's entire pictorial oeuvre, but the animals and composites belong primarily to the early years of his artistic career. At least a half of the work in this section should have been available for him to choose from when he first exhibited his works, and nearly three fourths of them were painted by 1932, when composite images and representation of animals slowly peter out. While it would

not be wholly tenable to say that he moves away from the world of imagination towards the world of sense perception in an absolute way after 1930 or 1932, the chronology of these works suggest a relative shift from the imagined to the perceived.

¹ Rabindranath Tagore, 'Art and Tradition', Prithwish Neogy ed. *Rabindranath Tagore on Art and Aesthetics*, Orient Longman, New Delhi 1961, p. 63.

² Rabindranath Tagore, 'My Pictures II', *ibid.* p. 99.

³ *Ibid.* p. 101.

⁴ A K Coomaraswamy, 'Foreword' to *Exhibition of Paintings by Rabindranath Tagore*, The Fifty-Sixth Street Galleries, New York 1930.

⁵ Cf. Letter to Ramananda Chatterji, in Prithwish Neogy ed. *Rabindranath Tagore on Art and Aesthetics*, pp. 105-106.

⁶ Stella Kramrisch, 'The Drawings of Rabindranath

Tagore', Kamal Majumdar ed. *Exhibition of Paintings and Drawings by Rabindranath Tagore*, Rabindra Parishad: University of Calcutta, March 1947, p. 10.

⁷ E H Gombrich, *The Sense of Order: A Study in the Psychology of Decorative Art*, Phaidon, Oxford 1979, p. 118.

⁸ Rabindranath Tagore, 'The Artist', Sisir Kumar Das ed. *The English Writings of Rabindranath Tagore*, Vol. 3, Sahitya Akademi, New Delhi 1996, pp. 142-43.

⁹ Quoted in Jack Flam ed. *Matisse: A Retrospective*, Wings Book, New York 1990, p. 152.

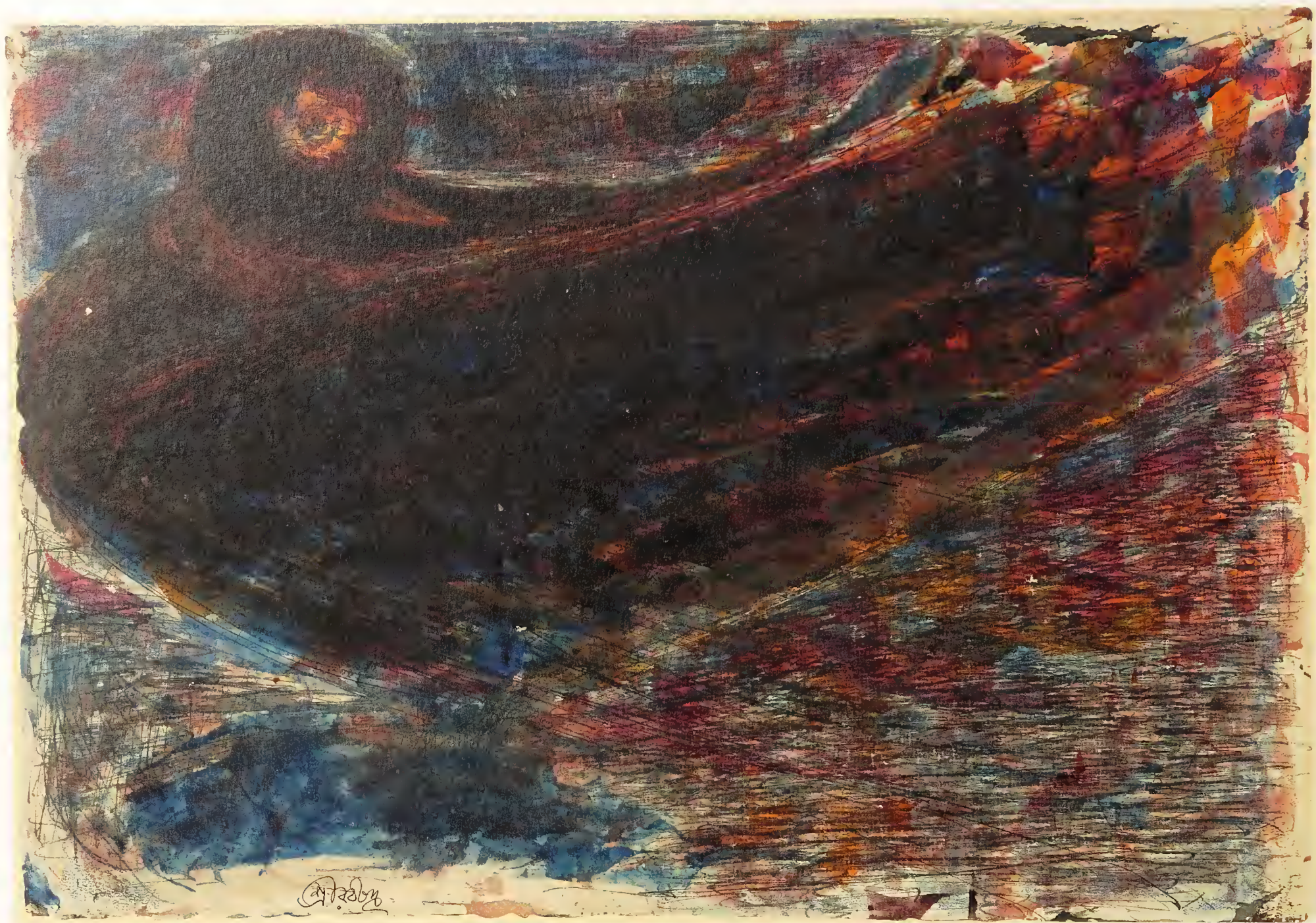


Plate 243
Coloured ink on paper 34.6 x 23.7 cm
Nov. 1928



Plate 244
Coloured ink on paper 34.7 x 22.2 cm
29 Nov. 1928



Plate 245
Coloured ink on paper 26 x 20.3 cm
Nov. 1928



Plate 246
Coloured ink on paper 22.6 x 17.5 cm
Nov. 1928



Plate 247
Ink on paper 34.6 x 21.9 cm
5.11.1928



Plate 248
Ink on paper 25,4 x 9,3 cm
Nov. 1928



Plate 249

Coloured ink on paper 76.9 x 56 cm

Dec. 1928



Plate 250
 Coloured ink on paper 43.2 x 67.8 cm
 Dec. 1928



Plate 251
Coloured ink on paper 42.5 x 34.1 cm
1928



Plate 252
Coloured ink on paper 20.3 x 25.1 cm
c.1928-29



Top Plate 253
Ink on paper 24 x 32 cm
1928



Top Plate 255
Ink on paper 28 x 21.5 cm
c.1928-29



Bottom Plate 254
Ink on paper 28.3 x 21.6 cm
c.1928-29



Bottom Plate 256
Ink on paper 21.9 x 17.7 cm
c.1928-29



Plate 257
Ink on paper 28.4 x 21.6 cm
c.1928-29



Plate 258
Ink on paper 28.2 x 22.9 cm
c.1928-29



Plate 259
Ink on paper 28.4 x 21.6 cm
c.1928-29



Plate 260
Ink on paper 27.9 x 21.6 cm
c.1928-29



Top Plate 261
Ink on paper 28.4 x 23 cm
c.1928-29



Bottom Plate 262
Ink on paper 28 x 22.7 cm
c.1928-29



Plate 263
Ink on paper 24.5 x 16.4 cm
c.1928-29



Plate 264
Ink on paper 21.8 x 17.5 cm
c.1928-29



Plate 265
Ink on paper 28.3 x 21.1 cm
c.1928-29



Plate 266
Coloured ink on paper 28.5 x 23 cm
c.1928-29



Plate 267
Coloured ink on paper 28.3 x 21.6 cm
c.1928-29



Plate 268
Ink on paper 20 x 23.9 cm
c.1928-29



Plate 269
Ink on paper 26.1 x 20.1 cm
c.1928-29

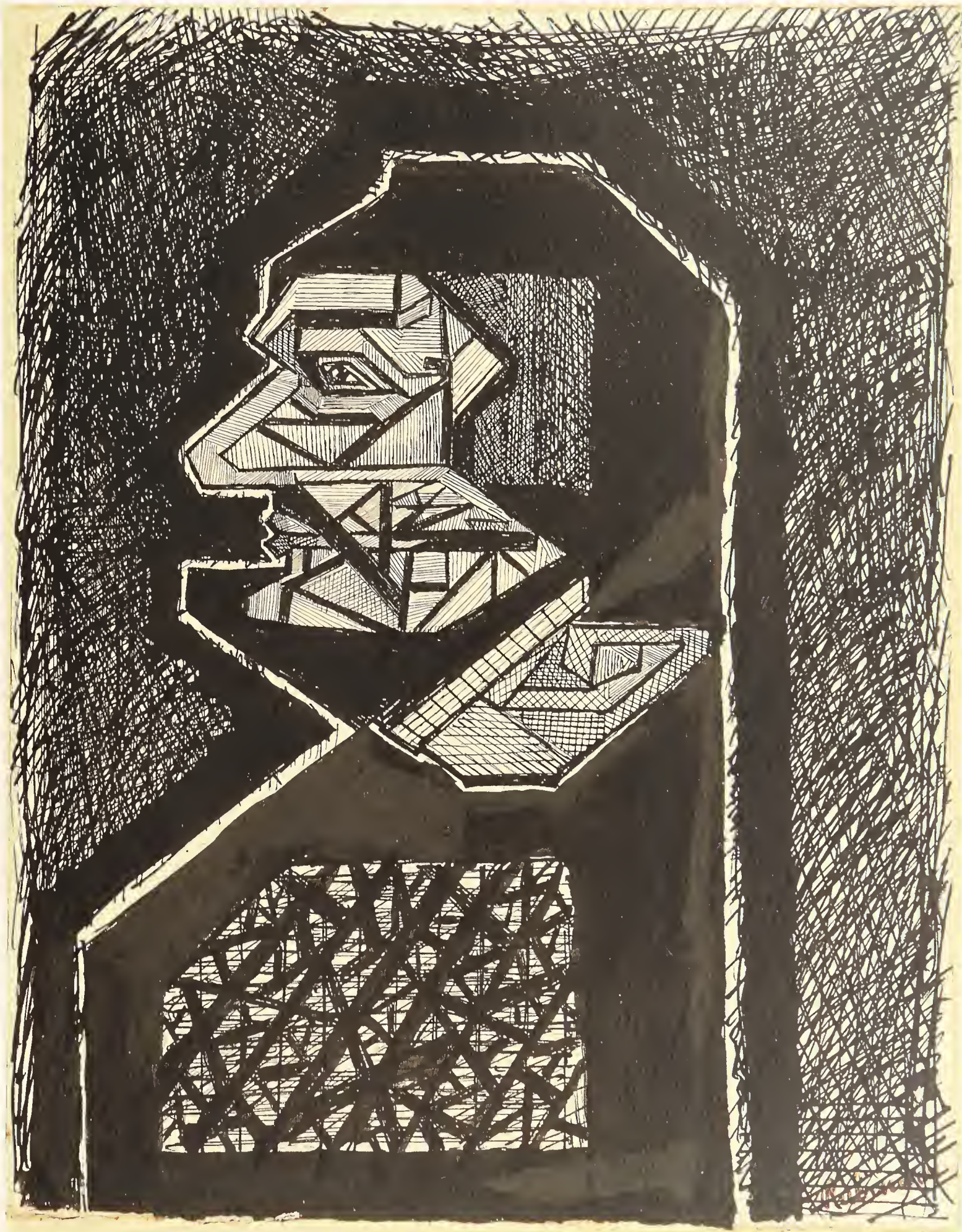


Plate 270
Ink on paper 26.3 x 20.3 cm
c.1928-29



Plate 271

Ink on paper 34.3 x 42.1 cm

c.1928-29



Plate 272
Ink on paper 57.5 x 45 cm
c.1928-29



Plate 273
Ink on paper 28.4 x 21.5 cm
c.1928-29



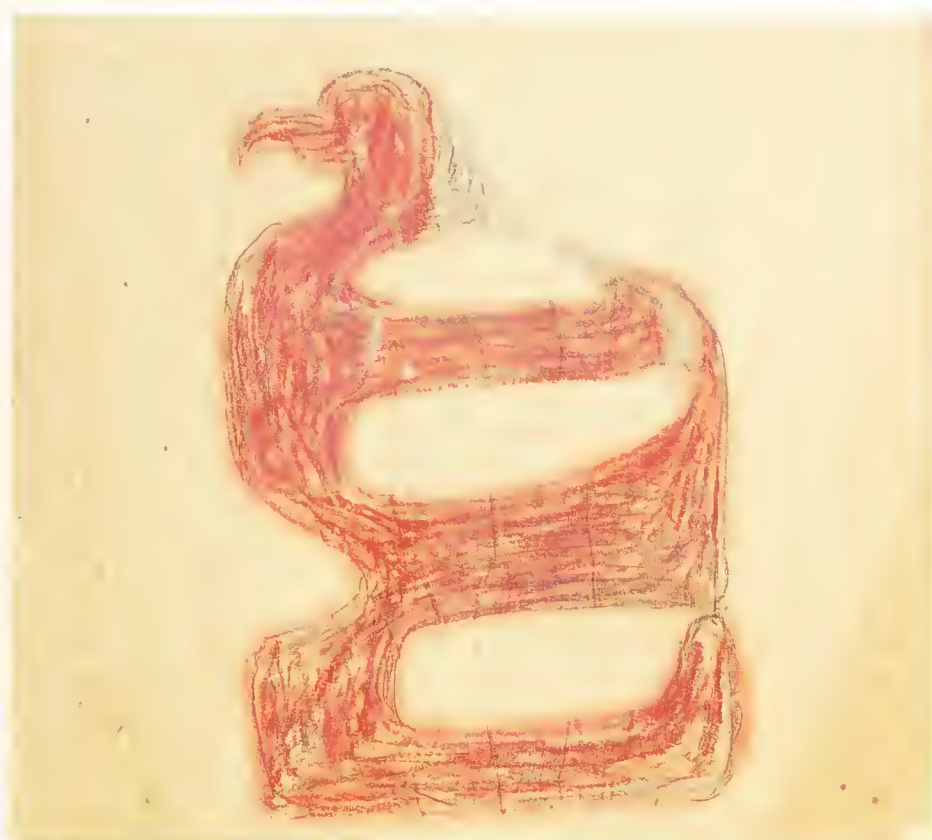
Plate 274
Ink on paper 13.6 x 9.9 cm
c.1928-29



Plate 275
Coloured ink on paper 25.1 x 21.5 cm
c.1928-29



Plate 276
Ink on paper 27.7 x 21.4 cm
c.1928-29



Top Plate 277
Coloured ink on paper 7.4 x 8.1 cm
c.1928-29

Bottom Plate 278
Coloured ink on paper 22.9 x 29.2 cm
c.1928-29

Top Plate 279
Pencil and pastel on paper 32.5 x 21 cm
c.1928-29

Bottom Plate 280
Coloured ink on paper 23 x 28.8 cm
c.1928-29



Plate 281
Ink on paper 26.5 x 20.3 cm
c.1928-29



Plate 282
Ink on paper 28.3 x 21.7 cm
c.1928-29



Plate 283
Ink on paper 26.3 x 20.2 cm
c.1928-29



Plate 284
 Pen and ink and ink wash on paper 19.2 x 18.2 cm
 c.1928-29



Plate 285
Ink on paper 34.9 x 21.9 cm
c.1928-29



Plate 286
Ink on paper 18.8 x 32.5 cm
c.1928-29



Plate 287
Coloured ink on paper 21.8 x 28 cm
c.1928-29



Plate 288
Pastel and watercolour on paper 31.3 x 20 cm
c.1928-29



Plate 289
Watercolour and coloured ink on paper 28 x 21.8 cm
c.1929



Plate 290
Coloured ink on wood 11.9 x 19.1 cm
1929



Plate 291
Coloured ink on paper 45.4 x 29 cm
c.1929

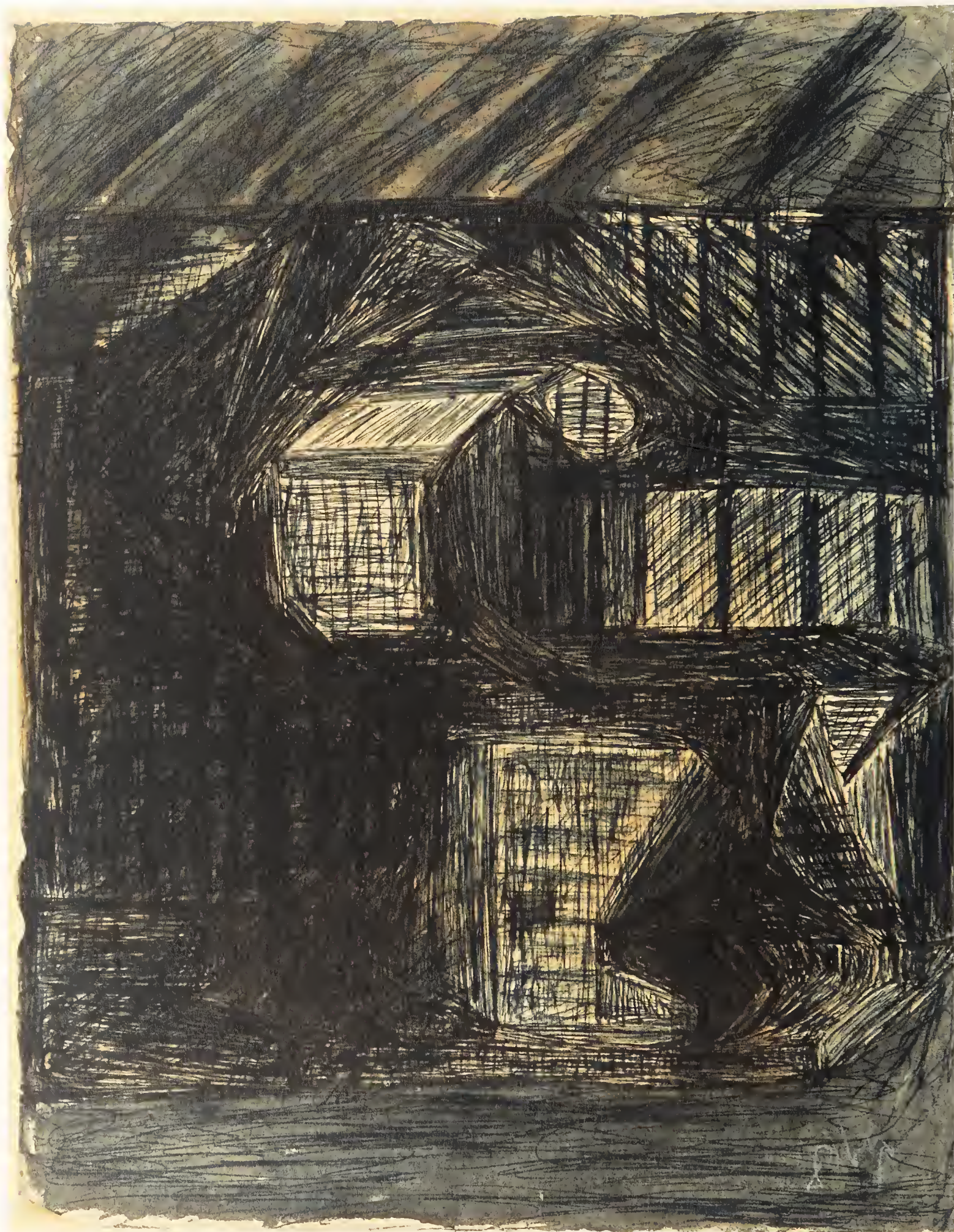


Plate 292
Ink on paper 26.2 x 20.3 cm
c.1929



Plate 293
 Coloured ink on paper 21.8 x 31.3 cm
 2[?] Jan. 1929



Plate 294
Coloured ink on paper 50.4 x 69.1 cm
c.1929



Plate 295
Coloured ink on paper 29.4 x 55.6 cm
c.1929



Plate 296
Ink on paper 25.8 x 20.1 cm
c.1929



Plate 297

Ink on paper 17.9 x 22.7 cm

15 March 1929



Plate 298
Coloured ink on paper 24.4 x 48 cm
January, 1929



Plate 299
Coloured ink and pastel on paper 22.7 x 30.1 cm
1929



Plate 300
Coloured ink on paper 50.8 x 68.9 cm
c.1929



Plate 301
Orange Bird in Flight Coloured ink on paper 37.4 x 70 cm
c.1929



Plate 302
Coloured ink on paper 24.3 x 20.3 cm
1929

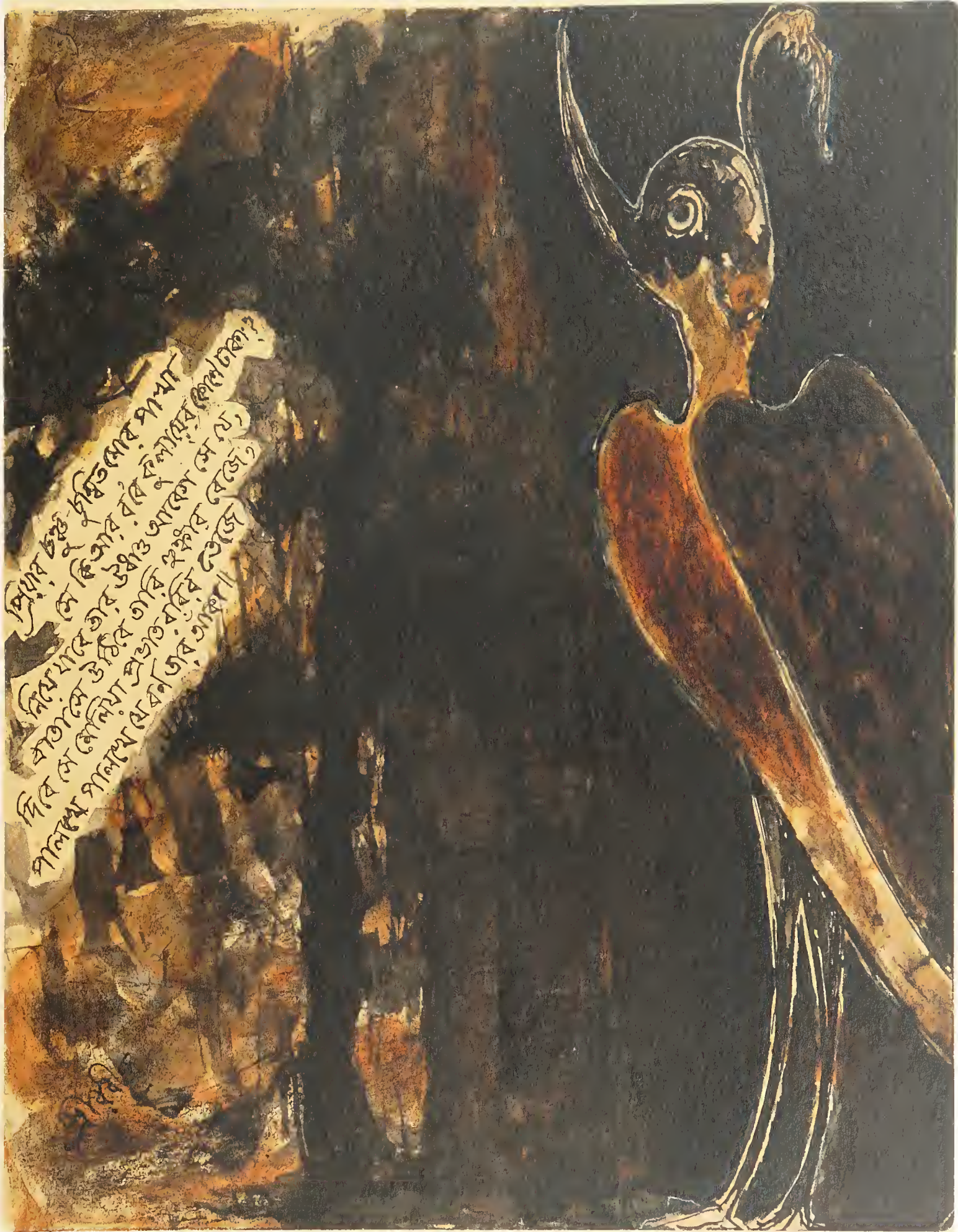


Plate 303
Coloured ink on paper 23 x 18.6 cm
c.1929



Plate 304
Coloured ink on paper 22.8 x 17.8 cm
17 March 1929



Top Plate 305
Ink and pastel on paper 13.1 x 22.9 cm
17 March 1929

Bottom Plate 306
Ink on paper 13.9 x 21.2 cm
c.1929



Plate 307
Ink on paper 22 x 16.8 cm
1929



Plate 308
Ink on paper 23 x 18 cm
1929



Plate 309
Ink on paper 20.5 x 16 cm
12.3.1929

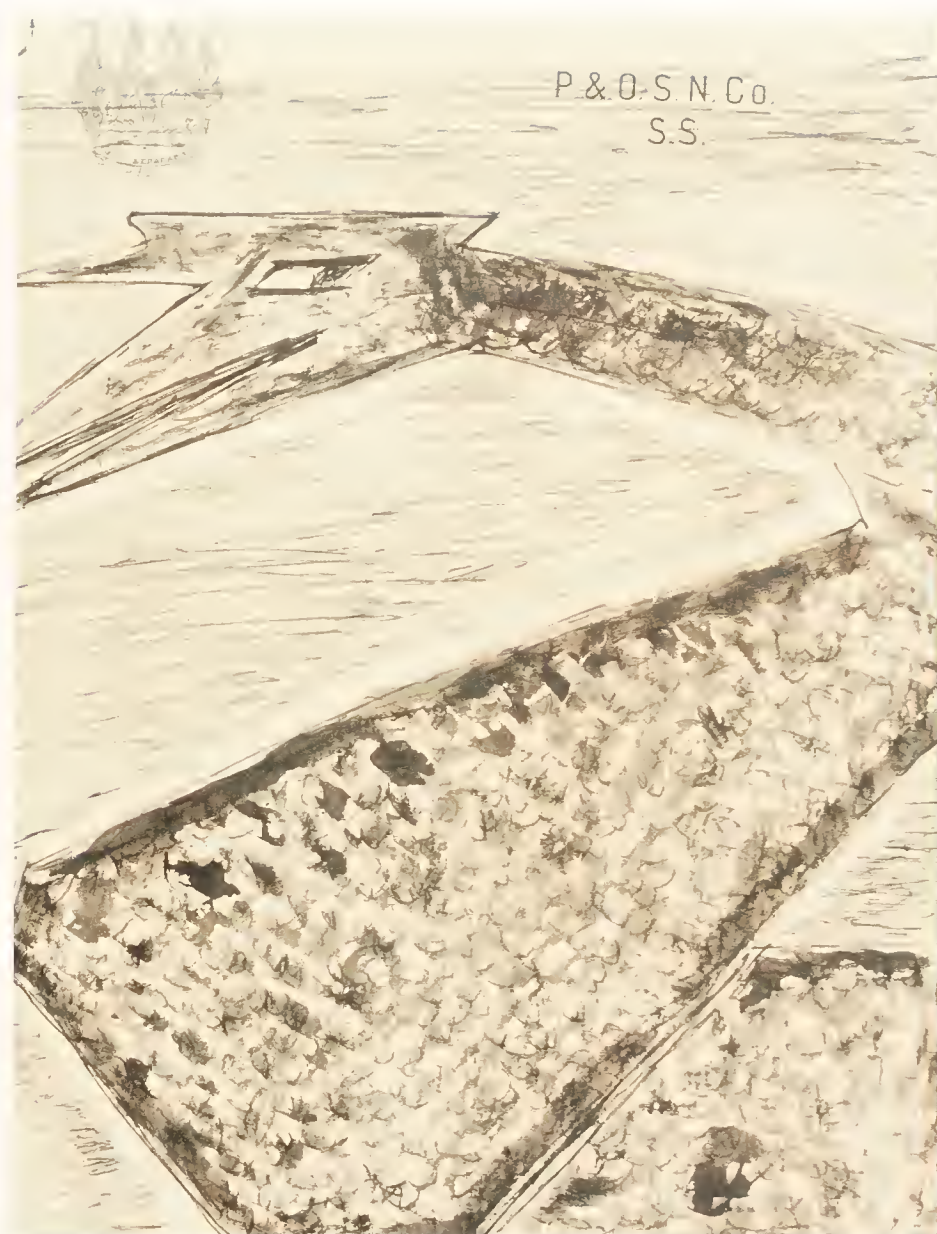


Plate 310
Ink on paper 20.5 x 16 cm
13.3.1929



Plate 311
Ink on paper 22 x 16.1 cm
12.3.1929



Plate 312
Ink on paper 21 x 15.1 cm
12.3.1929



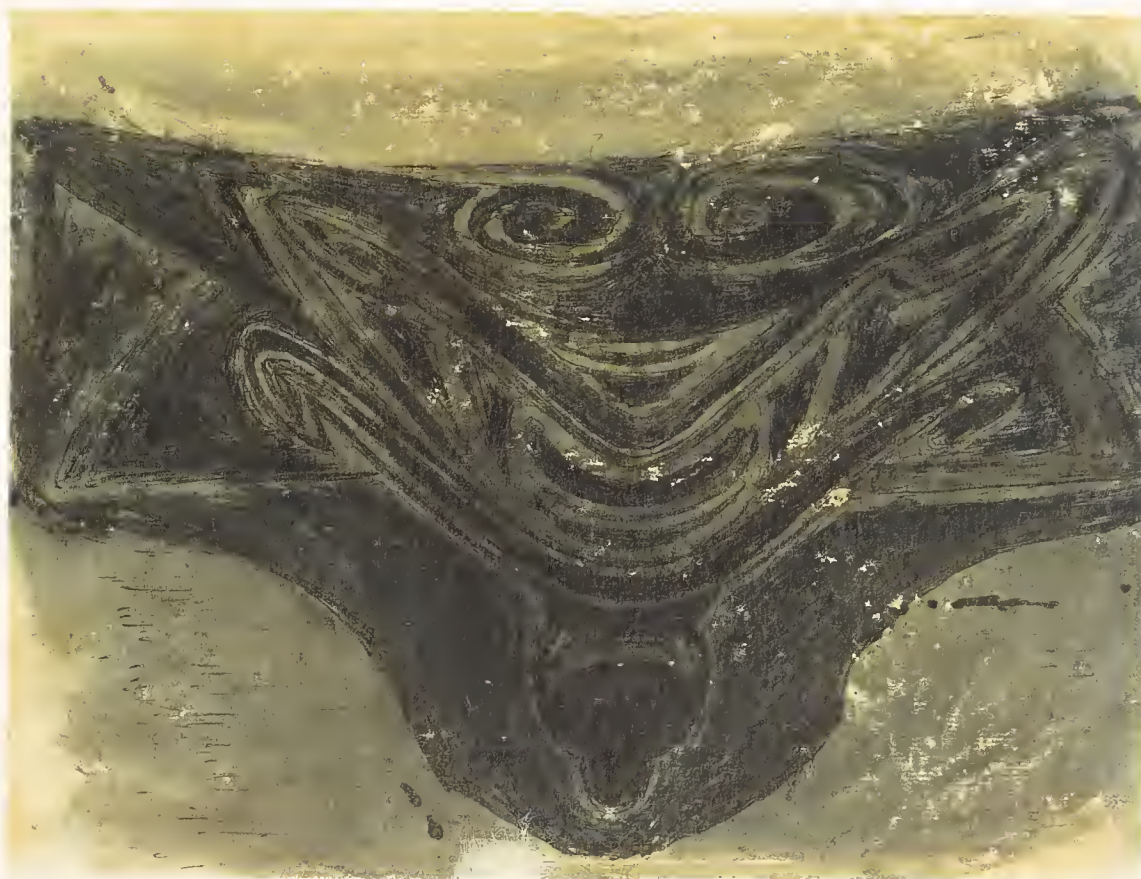
Plate 313
 Coloured ink on paper 33 x 21.4 cm
 c.1929-30



Plate 314
Coloured ink on paper 24.6 x 18.9 cm
c.1929-30



Top Plate 315
Ink on paper 20 x 26.2 cm
c.1929-30



Bottom Plate 316
Ink on paper 20 x 26.2 cm
c.1929-30



Plate 317
Ink on paper 26.1 x 20.3 cm
c.1929-30

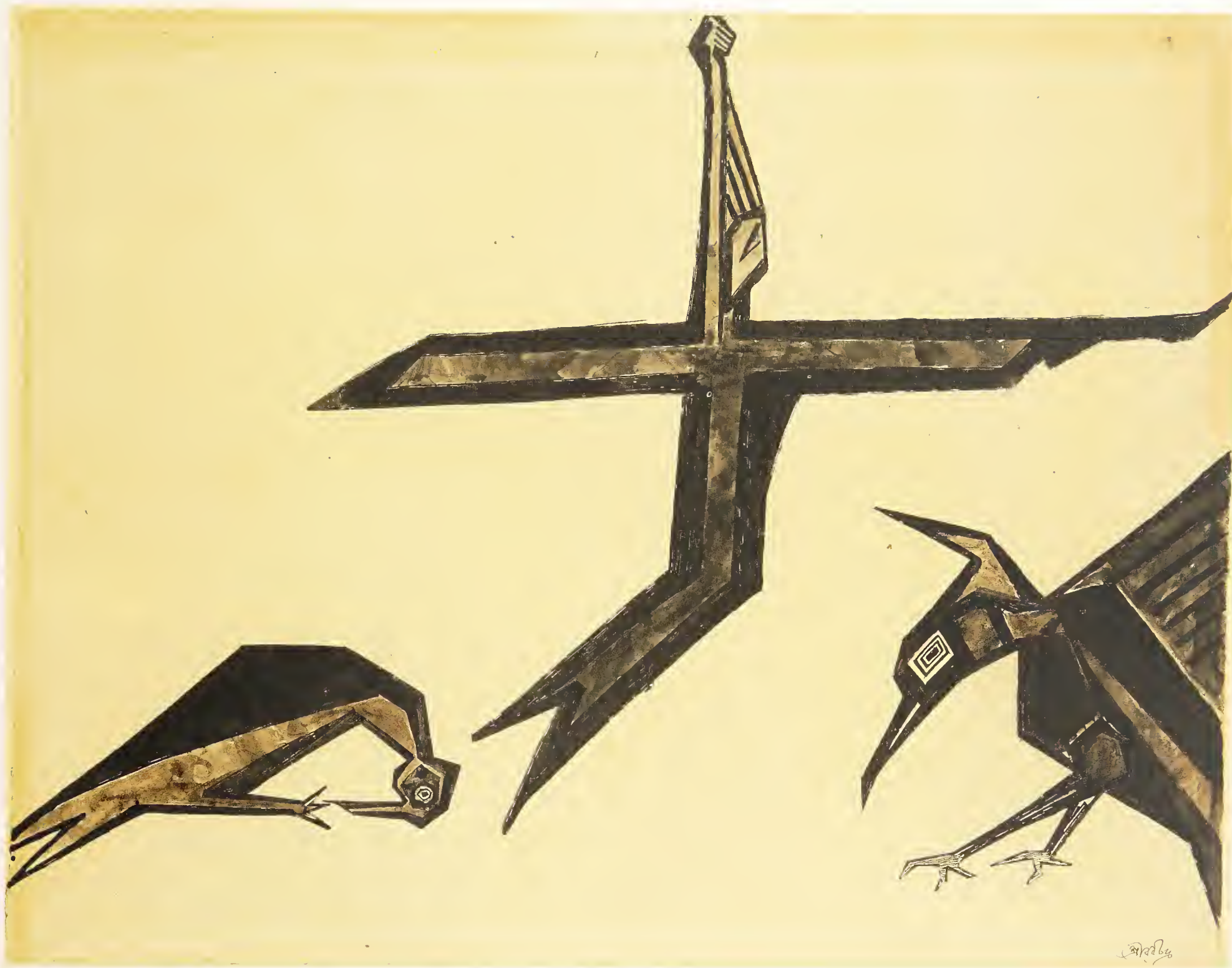
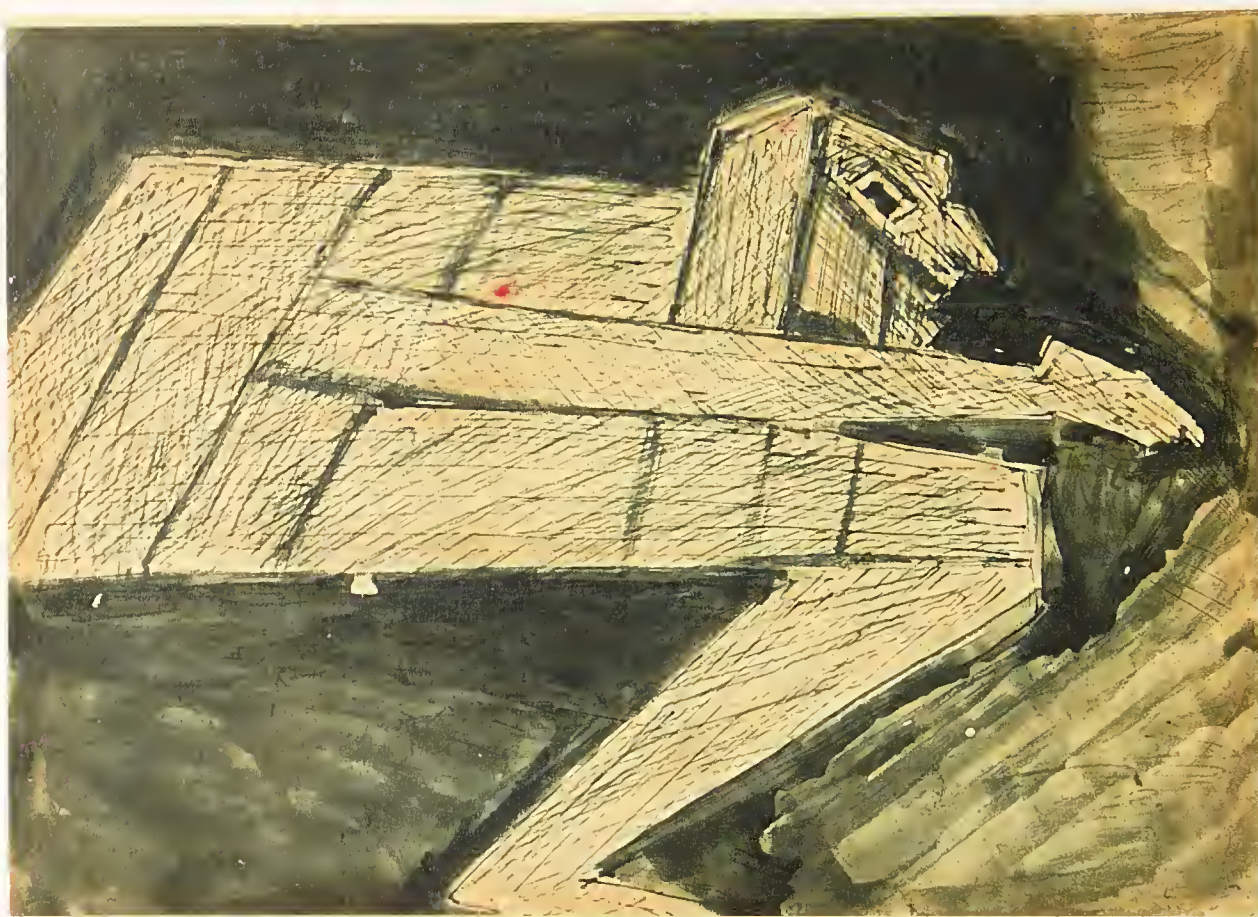


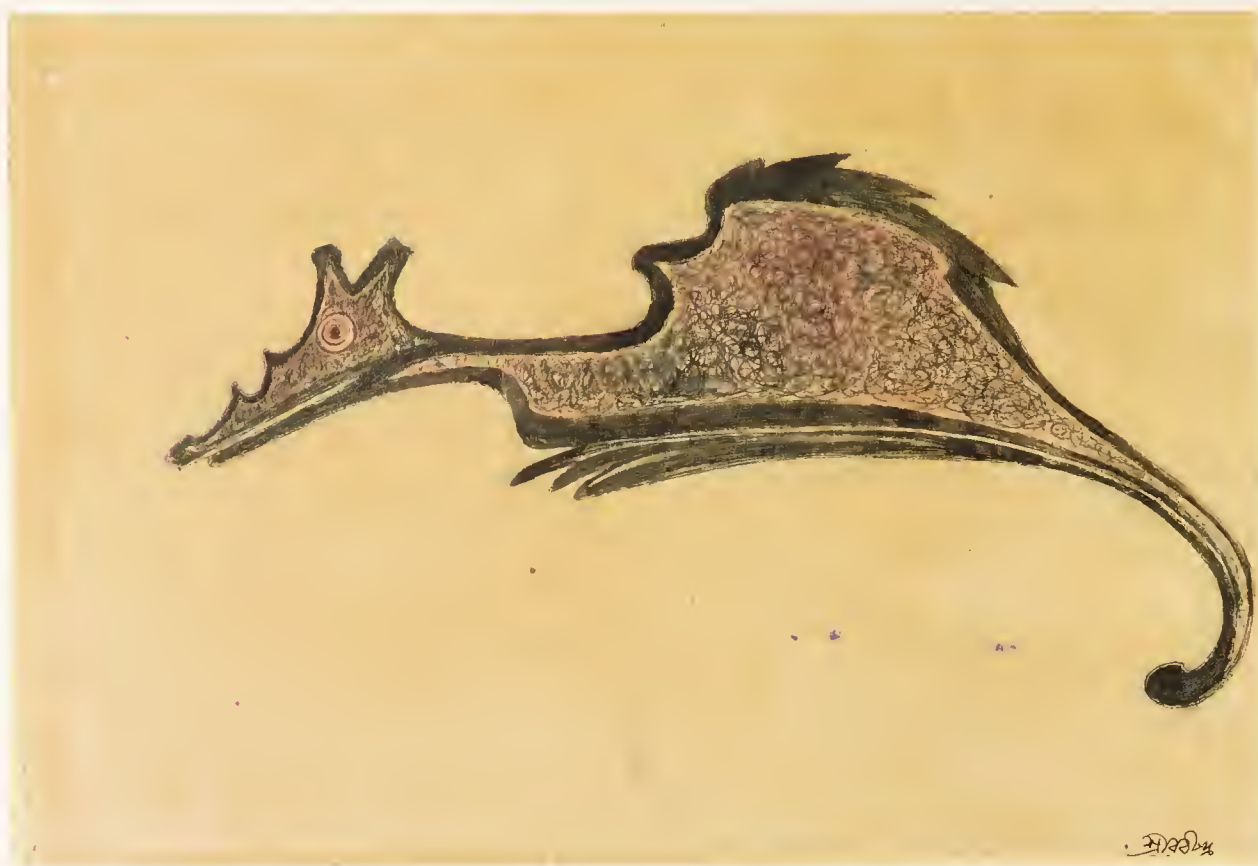
Plate 318
Coloured ink on paper 45.5 x 57.7 cm
c.1929-30



Plate 319
Coloured ink and watercolour on paper 41.2 x 14.1 cm
c.1929-30



Top Plate 320
Ink on paper 13.5 x 9.8 cm
c.1929-30



Bottom Plate 321
Coloured ink on paper 45.5 x 57.7 cm
c.1929-30



Plate 322
Coloured ink and poster colour on paper 37.9 x 28.9 cm
c.1929-30



Plate 323
Coloured ink on paper 25.2 x 9.7 cm
c.1929-30



Plate 324
Coloured ink on paper 37.3 x 13.8 cm
c.1929-30



Plate 325
Coloured ink on paper 25.3 x 10.8 cm
c.1929-30



Plate 326
Coloured ink and watercolour on paper 33.5 x 21.4 cm
c.1929-30



Plate 327
Coloured ink on paper 21.3 x 13.7 cm
c.1929-30



Plate 328
Coloured ink on paper 25.2 x 20.2 cm
c.1928-30

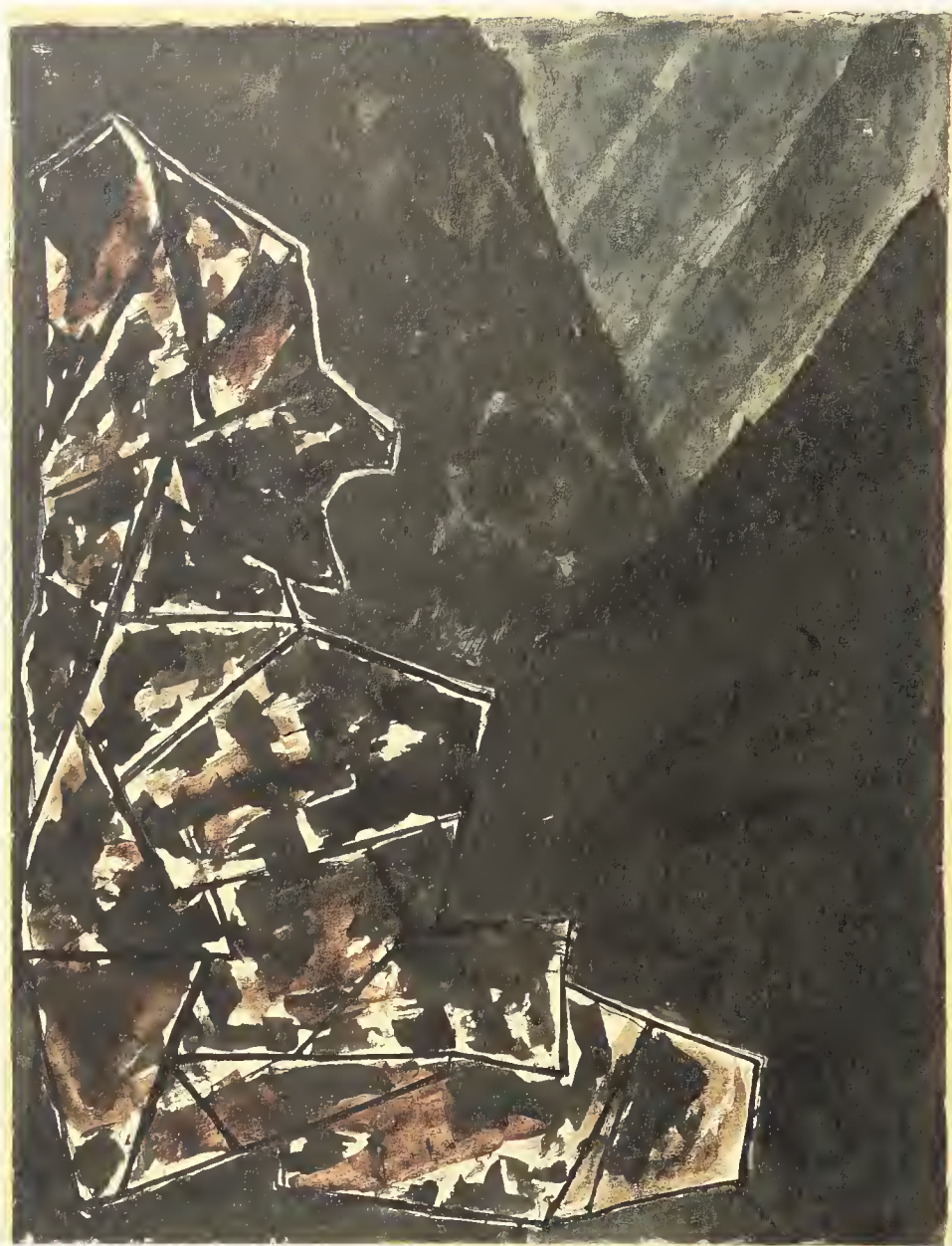


Plate 329
Coloured ink on paper 26.4 x 20.2 cm
c.1929-30



Plate 330
Ink on paper 28.4 x 21.1 cm
c.1929-30



Plate 331
Coloured ink on paper 33.5 x 25.4 cm
c.1929-30



Plate 332
Coloured ink on paper pasted on coloured mount 44.3 x 26.2 cm
c.1929-30



Plate 333
Ink on paper 34.1 x 42.2 cm
c.1929-30



Plate 334
Ink on paper 26.2 x 20.1 cm
c.1929-30



Plate 335
Ink on paper 21.5 x 17.3 cm
c.1929-30



Plate 336
Ink on paper 23.2 x 15.3 cm
c.1929-30



Plate 337
Coloured ink on paper 27.8 x 21.7 cm
c.1929-30



Plate 338
Ink on paper 34 x 41.6 cm
c.1929-30



Plate 339
Ink on paper 34 x 42.2 cm
c.1929-30



Top Plate 340
Coloured ink on paper 45.4 x 57 cm
c.1929-30

Bottom Plate 341
Coloured ink on paper 21.7 x 27.8 cm
c.1929-30



Plate 342
Watercolour and coloured ink on paper 50 x 65 cm
c.1929-30



Plate 343
Coloured ink and poster colour on paper 64.3 x 50.5 cm
c.1929-30



Plate 344
Coloured ink on paper 32.5 x 25.5 cm
c.1929-30



Plate 345
Ink on paper 18.2 x 12.2 cm
c.1929-30



Top Plate 346
Ink and poster white on paper 17 x 23.3 cm
c.1929-30

Bottom Plate 347
Coloured ink on paper 27.1 x 27 cm
c.1929-30



Plate 348
 Coloured ink on paper 49.6 x 64.7 cm
 c.1929-30



Plate 349
Coloured ink on paper 31.5 x 24.1 cm
c.1929-30



Plate 350
Coloured ink on paper 24.6 x 17 cm
c.1929-30



Plate 351
Coloured ink on paper 22.7 x 18.5 cm
c.1929-30



Plate 352
Blue-black ink on paper 28 x 21.9 cm
c.1929-30



Plate 353
Ink on paper 27.9 x 21.7 cm
c.1929-30



Plate 354
Ink on paper 27.9 x 21.6 cm
c.1929-30



Plate 355
Coloured ink on paper 17.5 x 23 cm
c.1929-30



Plate 356
Coloured ink on paper 33.7 x 42.3 cm
c.1929-30



Top Plate 357
Ink on paper 45.4 x 68.7 cm
c.1929-30

Bottom Plate 358
Ink and poster white on paper 45.2 x 57.7 cm
c.1929-30



Plate 359
Coloured ink on paper 28.2 x 22.6 cm
c.1929-30



Plate 360
Coloured ink on paper 62.4 x 49.7 cm
c.1929-30

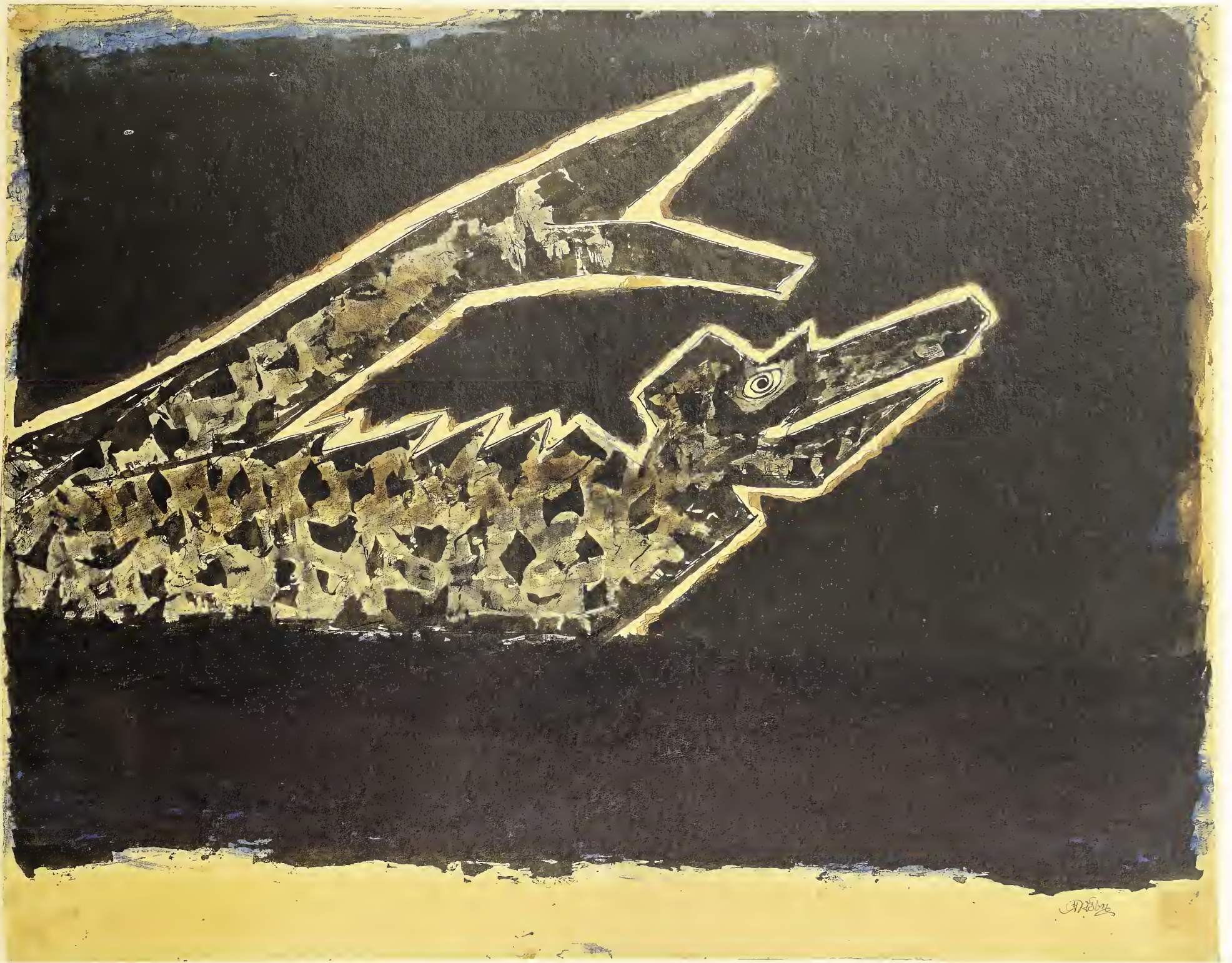


Plate 361
Coloured ink and watercolour on paper 45.5 x 57.3 cm
c.1929-30



Plate 362
Coloured ink and pastel on paper 50 x 32.4 cm
c.1929-30



Plate 363
Coloured ink on paper 27.7 x 21.5 cm
c.1929-30



Plate 364
Coloured ink on paper 20.5 x 25.7 cm
c.1929-30



Plate 365
Coloured ink and watercolour on paper 21.6 x 27.9 cm
c.1929-30



Plate 366
Coloured ink on paper 35.4 x 25.2 cm
c.1929-30



Plate 367
Ink on paper 25.9 x 20.1 cm
c.1929-30



Plate 368
Coloured ink on paper 55.3 x 37.5 cm
c.1929-30



Plate 369
Coloured ink on paper 22 x 17.3 cm
c.1929-30



Plate 370
Coloured ink on paper 32.5 x 20.5 cm
c.1929-30



Plate 371
Coloured ink on paper 37.6 x 11.5 cm
c.1929-30

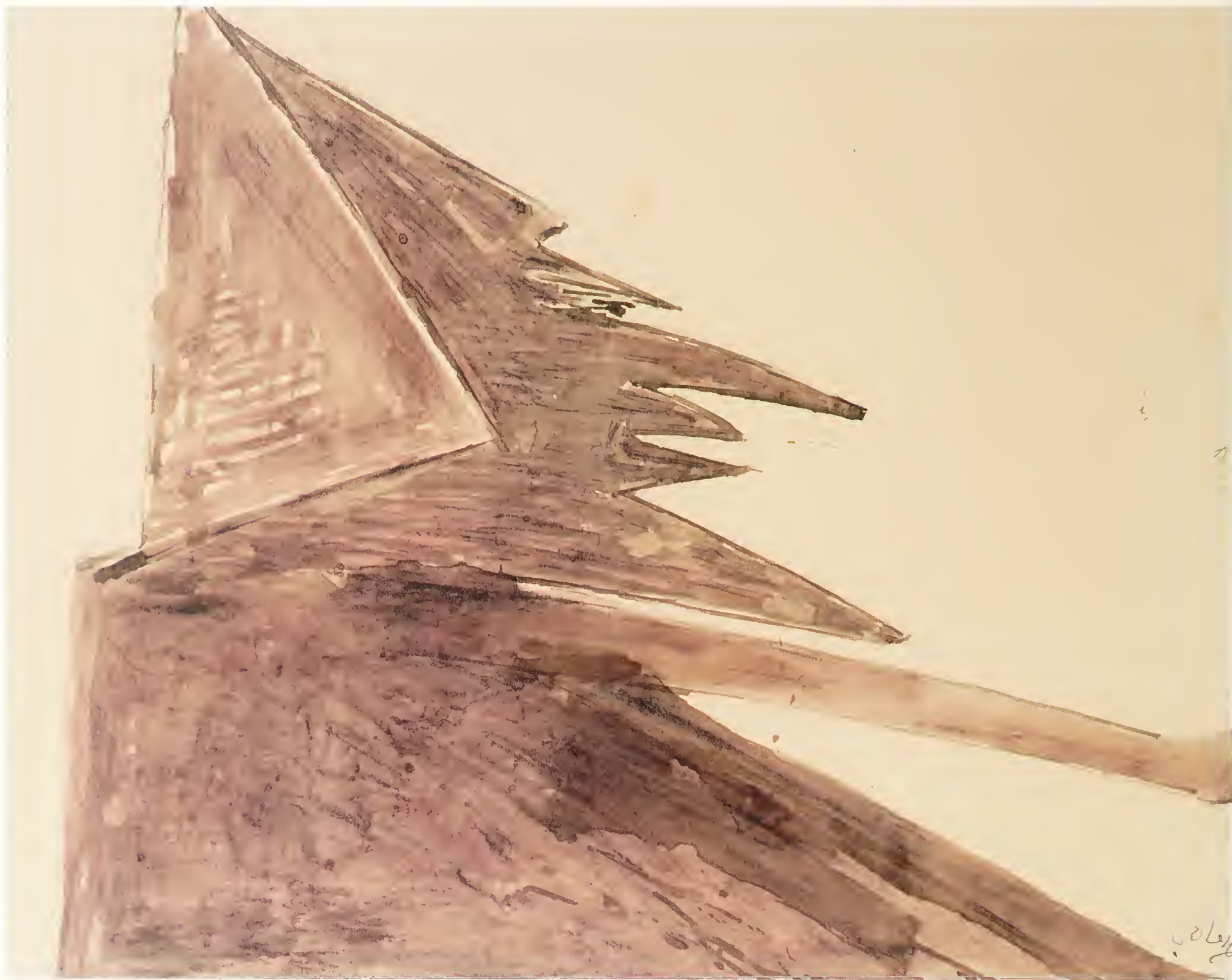


Plate 372
Coloured ink on paper 21 x 27 cm
c.1929-30



Plate 373
Coloured ink on paper 23 x 30 cm
c.1929-30



Plate 374
Coloured ink on paper 24.7 x 18.8 cm
c.1929-30



Plate 375
 Coloured ink on paper 20.3 x 25.2 cm
 c.1929-30



Plate 376
Coloured ink on paper 38 x 27.6 cm
c.1930



Plate 377
Coloured ink on paper 41.6 x 33.9 cm
c.1930



Plate 378
Coloured ink on paper 38.2 x 38.7 cm
14 Sept. 1930



Plate 379

Coloured ink and watercolour on paper 38 x 42.5 cm

13 Sept. 1930



Plate 380
Coloured ink and poster colour on paper 24.1 x 16.3 cm
c.1930



Plate 381
Coloured ink on paper 28 x 21.7 cm
c.1930-31



Plate 382
Coloured ink and poster colour on paper 23 x 31 cm
18 Sept. 1930



Plate 383
Coloured ink and poster colour on paper 23 x 24.4 cm
Sept. 1930



Plate 384
Coloured ink on Nepalese paper 34.1 x 23.5 cm
c.1930-31



Plate 385
Coloured ink on paper 38.6 x 31.6 cm
c.1930-31



Top Plate 386
Coloured ink on paper 21.8 x 28 cm
c.1930-31

Bottom Plate 387
Coloured ink on paper 16 x 24 cm
c.1930-31



Plate 388
Coloured ink on paper 28 x 21.8 cm
c.1930-31



Plate 389
Coloured ink and poster colour on paper 31.7 x 28.8 cm
c.1930-31



Plate 390
Coloured ink on paper 28 x 21.7 cm
c.1930-31



Plate 391
Coloured ink on paper 20.3 x 20.3 cm
c.1930-31



Above Plate 394
Pencil on paper 20.1 x 10.7 cm
c.1930-31

Top Left Plate 392
Ink on paper 32.7 x 20.1 cm
c.1930-31

Bottom Plate 393
Left Ink on paper 42.3 x 34.1 cm
c.1930-31



Plate 395
Ink on paper 38 x 37.5 cm
c.1930-31



Top Plate 396
Coloured ink, poster colour on paper 5.3 x 20.3 cm
c.1930-31

Bottom Plate 397
Coloured ink on paper 17.7 x 32.9 cm
c.1930-31



Plate 398
Coloured ink on paper 23.6 x 17.2 cm
c.1930-31



Plate 399
Coloured ink on paper 38.7 x 31.6 cm
c.1930-31



Plate 400
 Coloured ink on paper 34.9 x 45.6 cm
 c.1930-31



Plate 401
Coloured ink and golden colour on paper 30.5 x 22.5 cm
c. 1930-31



Plate 402
Coloured ink on paper 23.3 x 14 cm
c.1930-31

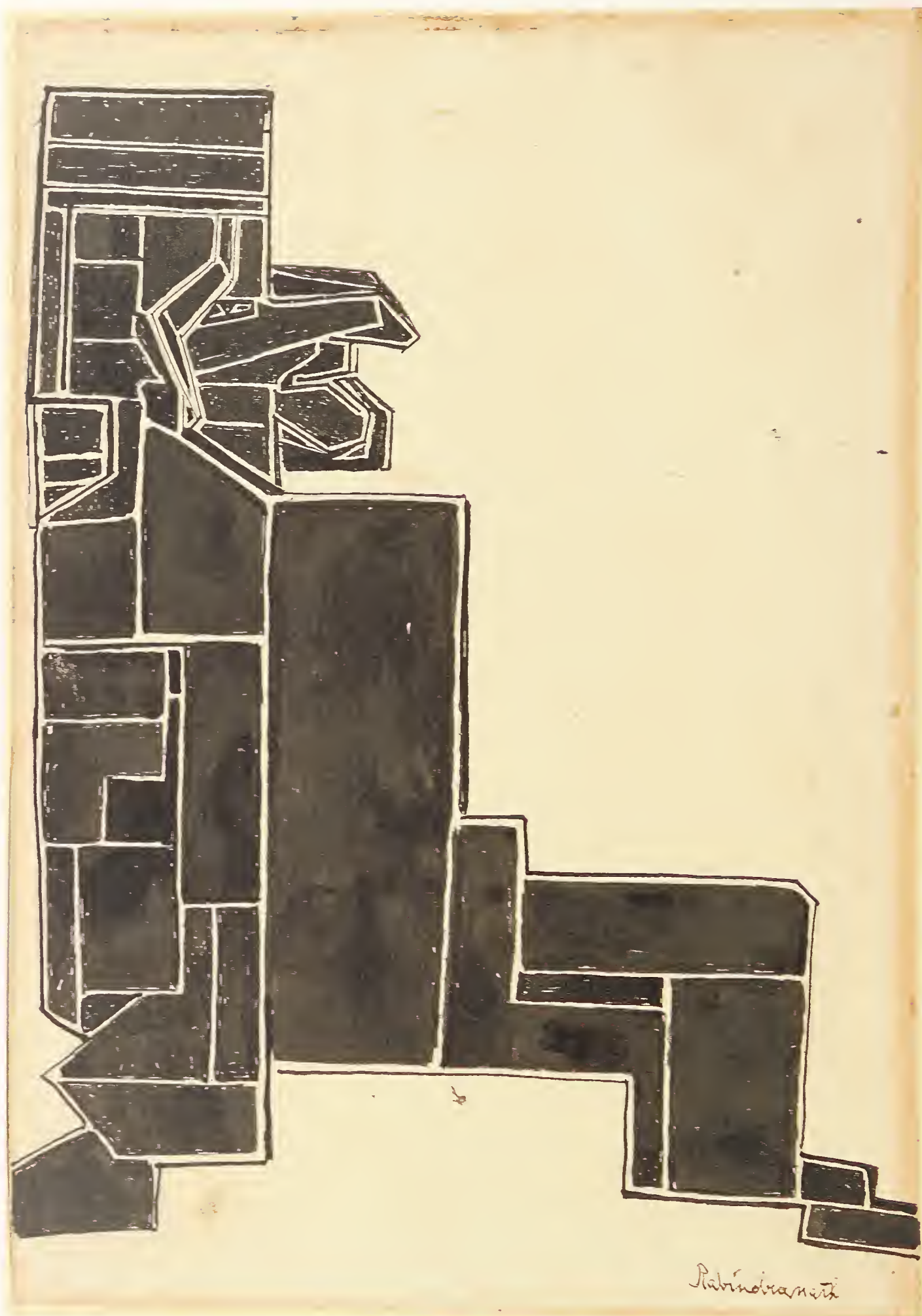


Plate 403
 ink on paper 31.7 x 21.4 cm
 c.1930-31

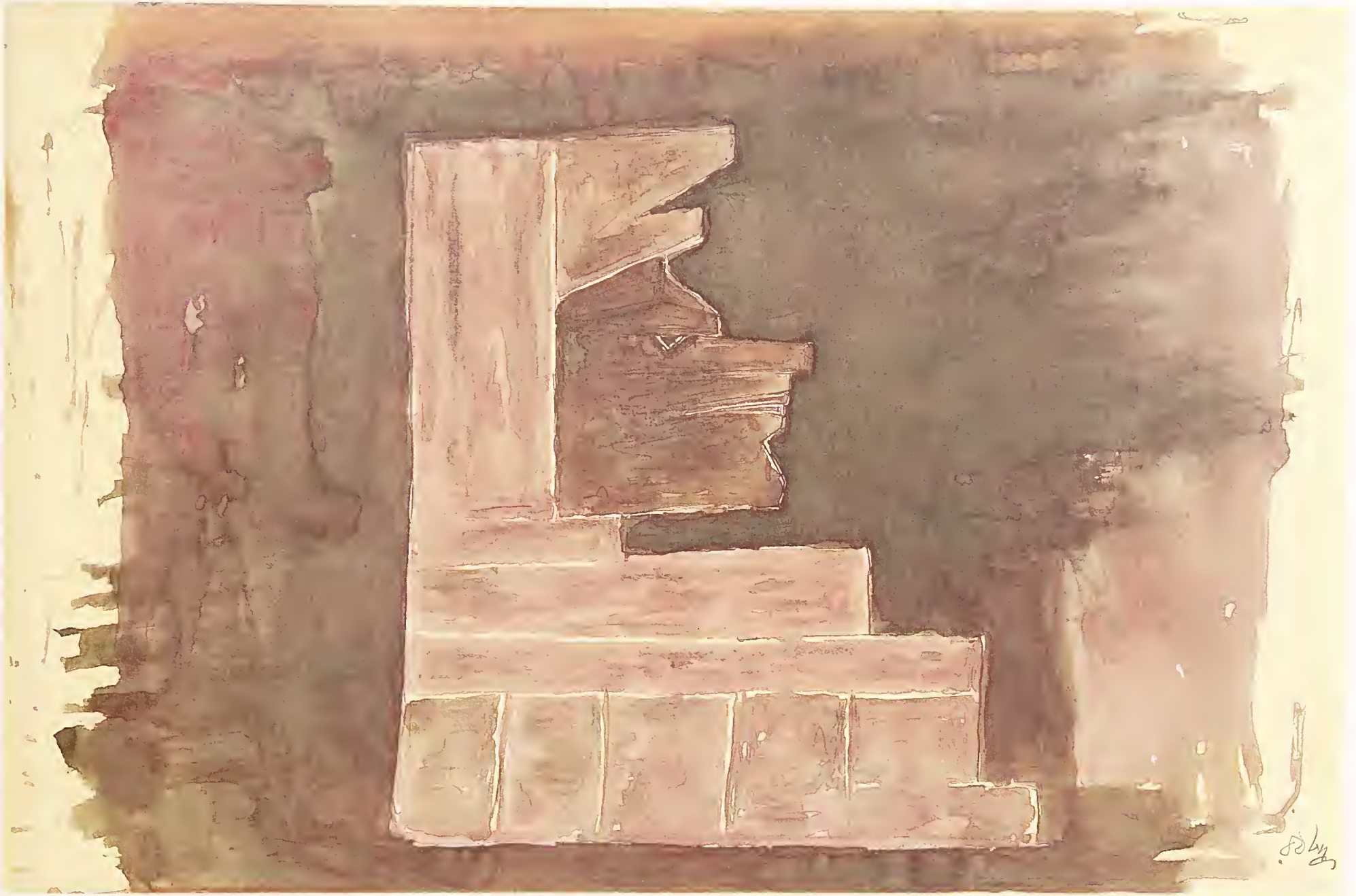


Plate 404
 Coloured ink on paper 21.5 x 33.1 cm
 c.1930-31



Plate 405
Coloured ink on brown paper 42 x 16.7 cm
c.1930-31



Plate 406
Coloured ink on paper 22.2 x 16.9 cm
c.1930-31

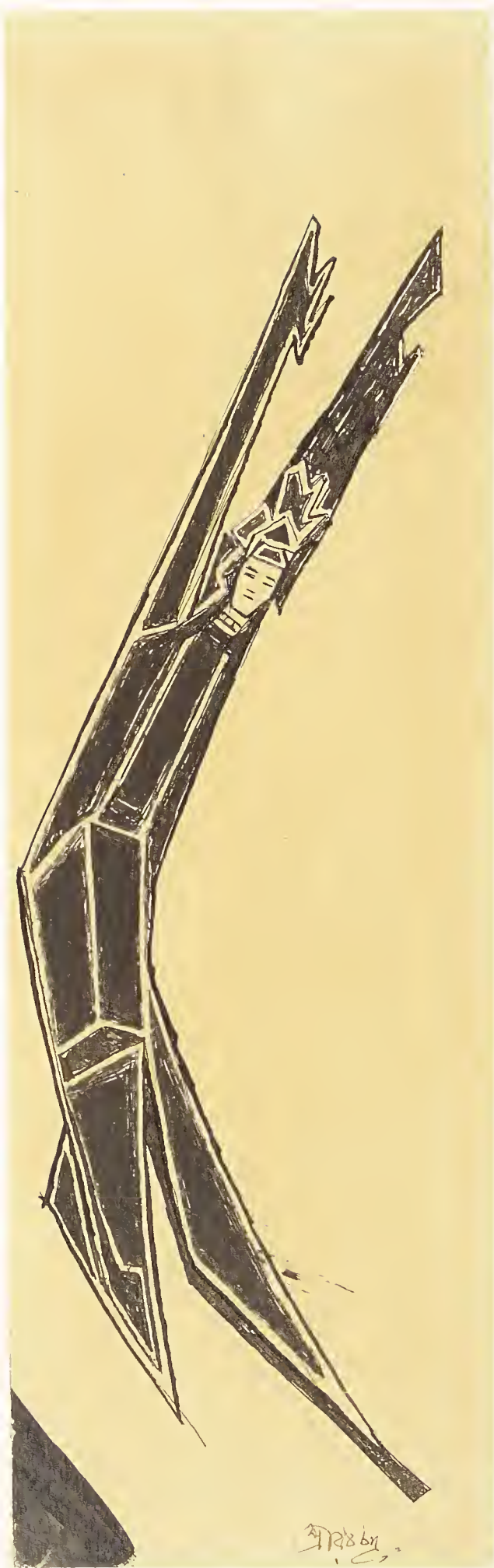


Plate 407
Ink on paper 38 x 11.9 cm
c.1930-31



Plate 408
Coloured ink on paper 23.7 x 6.6 cm
c.1930-31



Top Plate 409
Coloured ink on paper 21.5 x 33 cm
c.1930-31

Bottom Plate 411
Right Ink on paper 25.3 x 20.2 cm
c.1930-31

Bottom Plate 410
Left Ink on paper 25.3 x 20.2 cm
c.1930-31



Plate 412
Coloured ink and poster colour on paper 35.6 x 25.3 cm
c.1930-31



Top Plate 413
Coloured ink on 'Shikishi' board 21.7 x 27.9 cm
c.1931

Bottom Plate 414
Coloured ink on 'Shikishi' board 21.7 x 27.9 cm
c.1931



Plate 415
Coloured ink and poster colour on paper 28 x 21.5cm
c.1931



Plate 416
Coloured ink on 'Shikishi' board 18.3 x 21.2 cm
c.1931



Plate 417

Ink on paper 25.4 x 17.7 cm

c.1930-31



Plate 418

Ink on paper 21.5 x 27.3 cm

c.1931



Plate 419

Coloured ink on 'Shikishi' board 27.1 x 24.1 cm

c.1931



Top Plate 420
Coloured ink with poster colour on paper 28.1 x 21.6 cm
c.1931



Bottom Plate 421
Coloured ink on paper 26.2 x 20.3 cm
c.1931-32

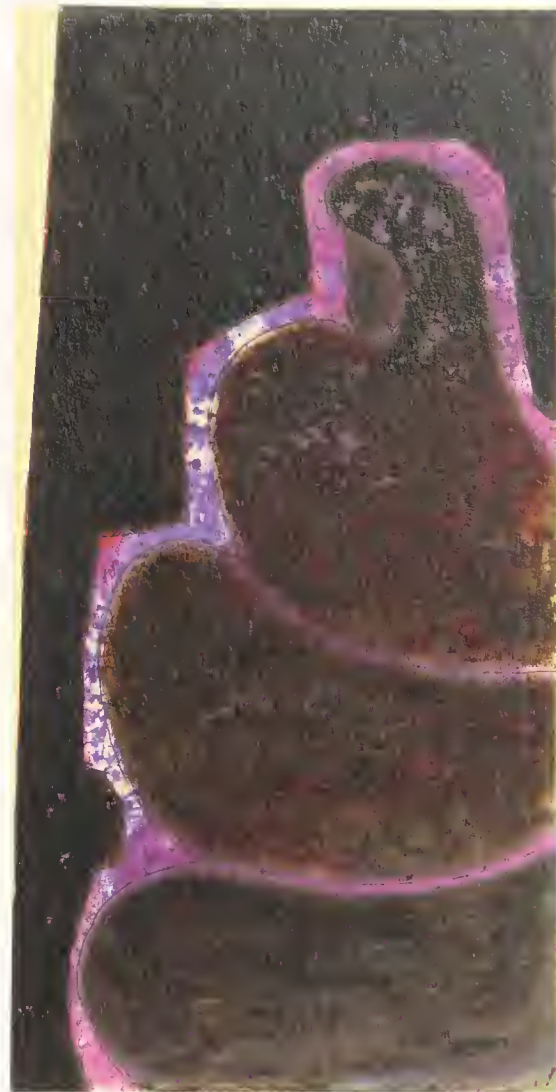
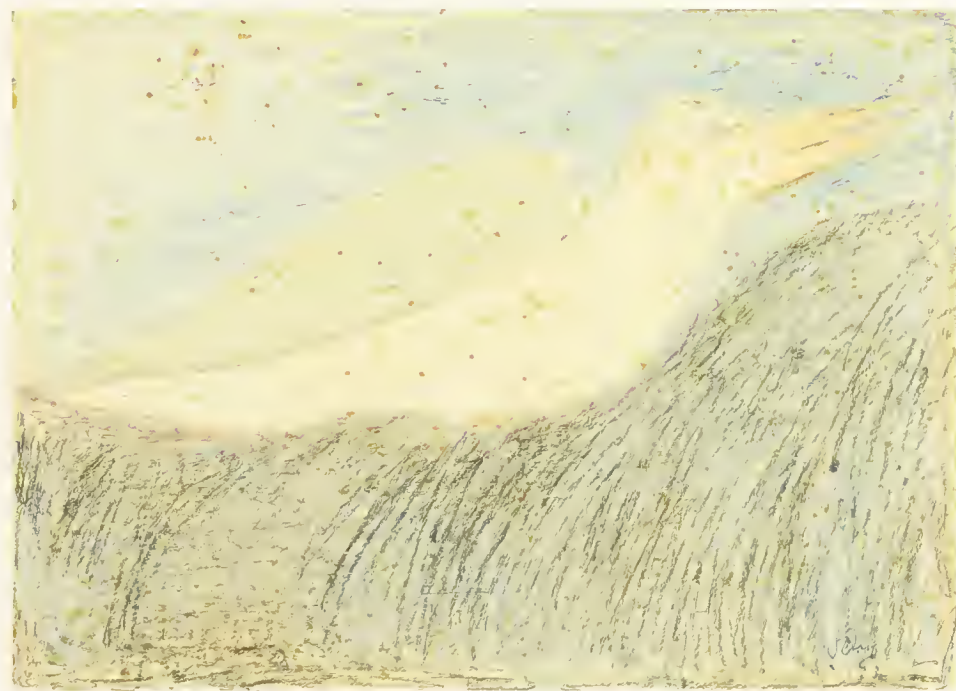


Plate 422
Coloured ink on paper 38 x 19.2 cm
c.1931-32



Plate 423
Coloured ink on paper 23.9 x 24 cm
c.1930-32



Top Plate 424
Coloured ink on paper 38.8 x 31.8 cm
c.1930-32

Bottom Plate 425
Pastel on paper 21.1 x 29.4 cm
c.1930-32



Plate 426
Coloured ink and poster colour on paper 39 x 56.7 cm
c.1930-32



Plate 427
Coloured ink and poster colour on paper 21.5 x 32.6 cm
c.1931-32



Plate 428
Coloured ink on paper 22.6 x 17.5 cm
c.1931-32

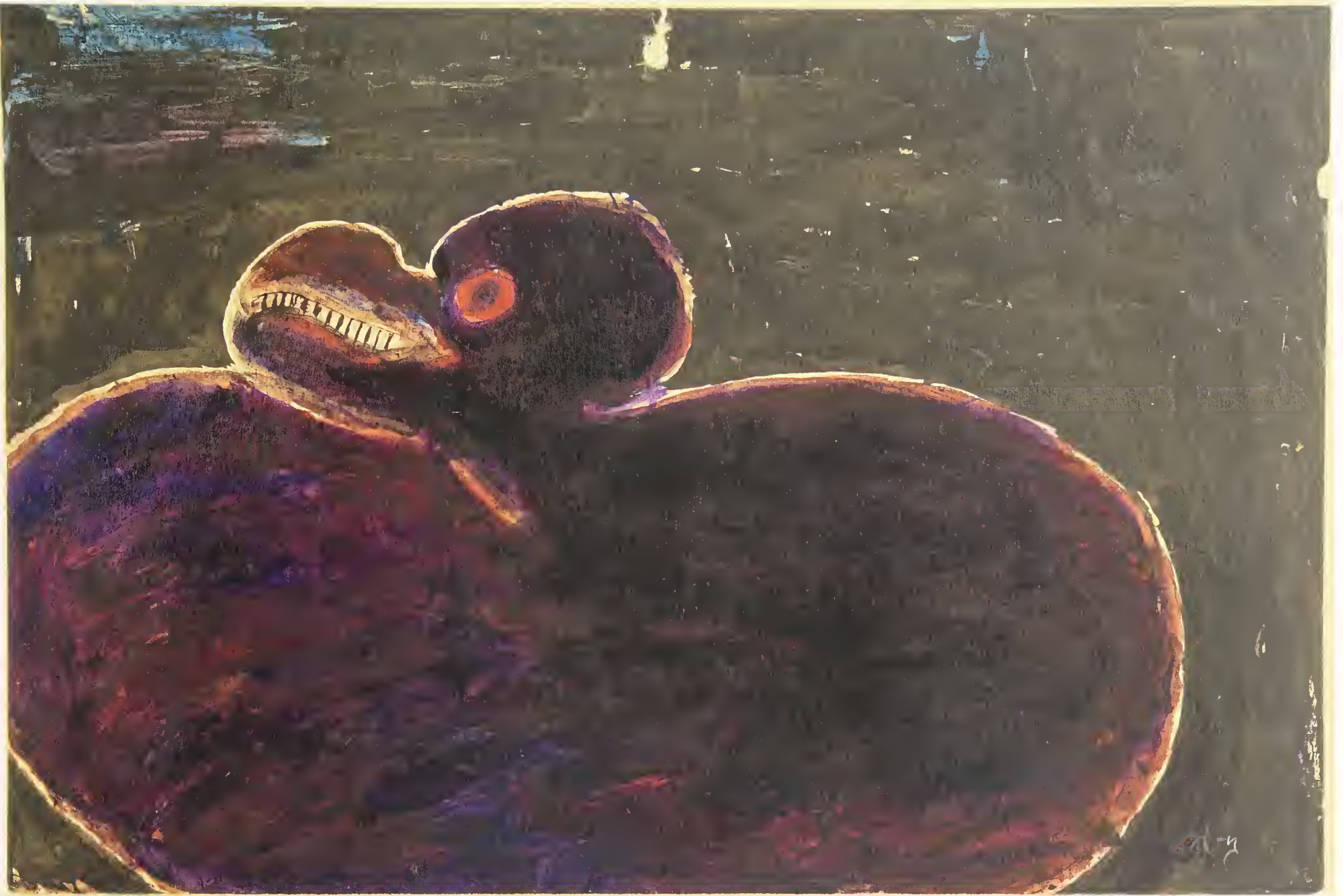


Plate 429
Coloured ink on paper 24.9 x 37.1 cm
c.1931-32



Plate 430
Coloured ink on paper 21.6 x 28.1 cm
c.1931-32



Plate 431
Coloured ink on paper 28.1 x 21.7 cm
c.1931-32



Plate 432

Coloured ink and poster colour on paper 19.9 x 29.3 cm

c.1931-32



Plate 433
Coloured ink and poster colour on paper 45.1 x 28.6 cm
c.1931-32



Plate 434
Coloured ink on paper 35.6 x 25.4 cm
c.1931-32



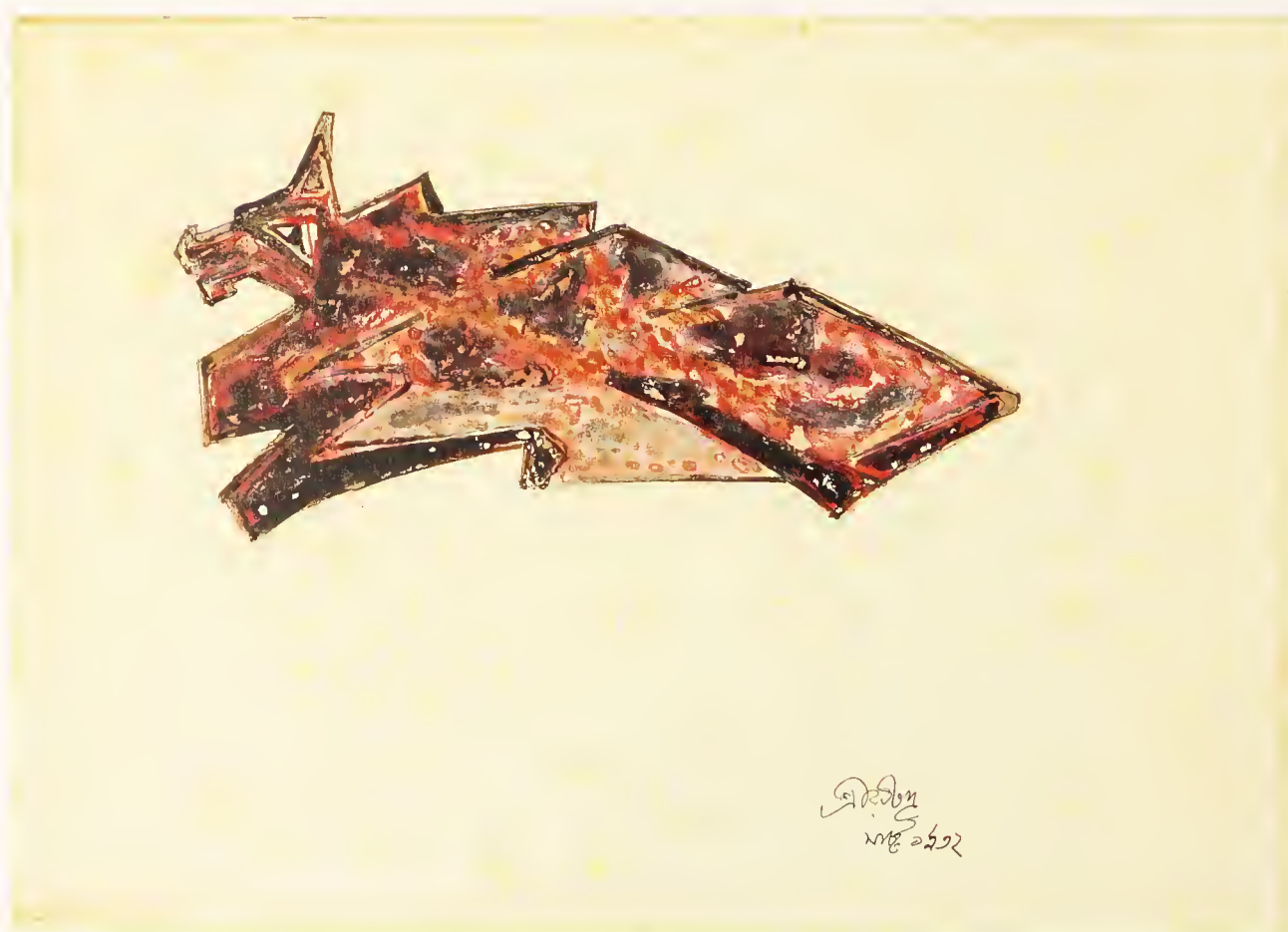
Plate 435
Coloured ink and poster colour on paper 37.8 x 28.1 cm
c.1931-32



Plate 436
Coloured ink and poster colour on paper 37.7 x 26.5 cm
c.1931-32



Plate 437
Coloured ink on paper 28.5 x 21.5 cm
c.1931-32



Top Plate 438
Coloured ink and poster colour on paper 29.7 x 46.8 cm
c.1932

Bottom Plate 439
Coloured ink and poster colour on paper 29.3 x 21.2 cm
March 1932



Plate 440
Coloured ink and watercolour on paper 20.3 x 6.6 cm
c.1932



Plate 441
Coloured ink on paper 21.7 x 34.8 cm
c.1931-32



Plate 442
 Ink and poster colour on paper 21.2 x 27.7 cm
 25.6.32.



Plate 443
Coloured ink on paper 17.5 x 24.3 cm
1932



Plate 444
Coloured ink and watercolour on paper 29.3 x 20.3 cm
c.1932



Top Plate 445
Coloured ink and poster colour on paper 12.8 x 37.5 cm
c.1932



Bottom Plate 447
Right Coloured ink and pastel on paper 31.5 x 21.5cm
c.1932

Bottom Plate 446
Left Pastel on paper 31.5 x 20.3 cm
c.1932



Plate 448
Poster colour and coloured ink on paper 56.2 x 44.3 cm
April 1932

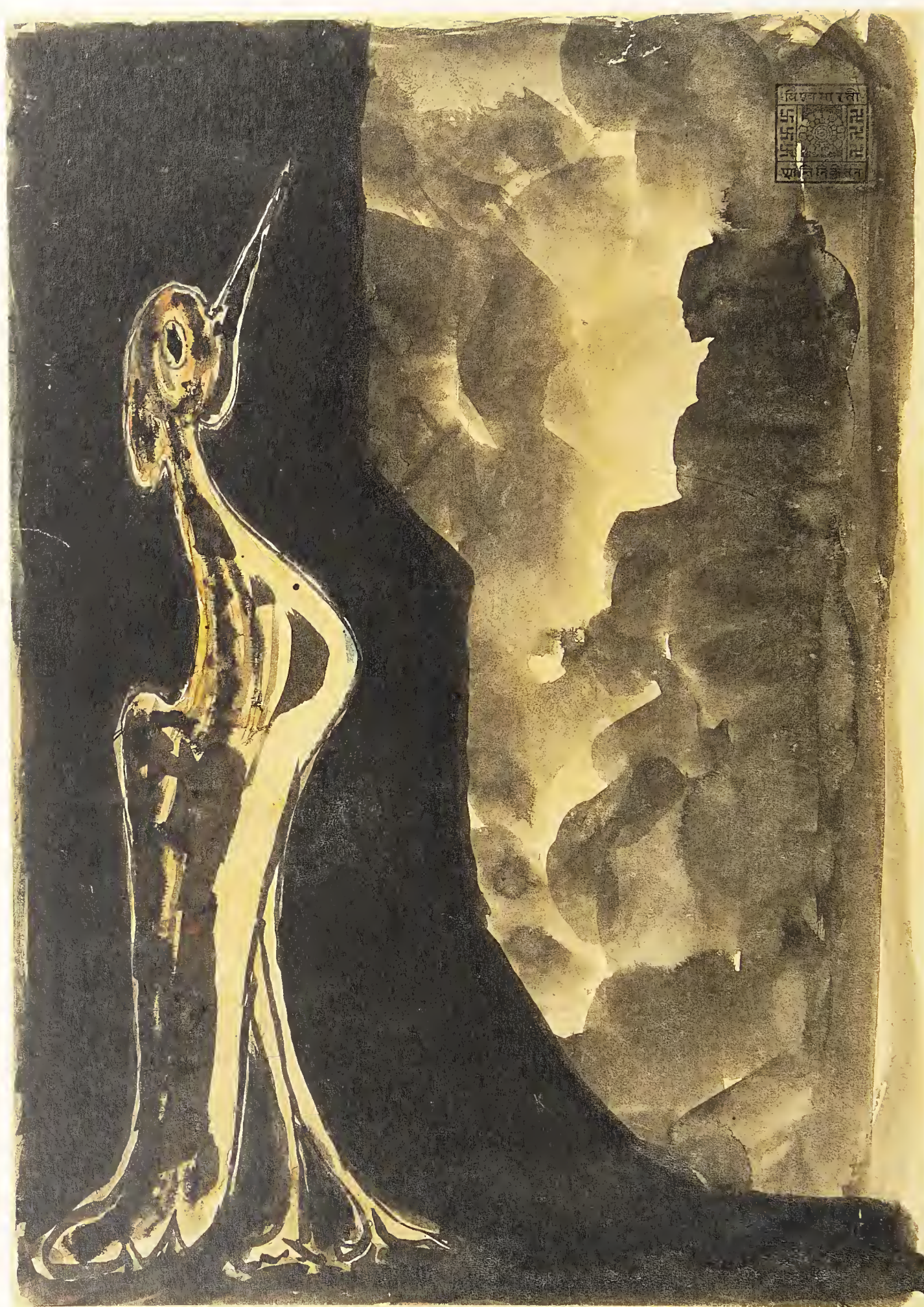


Plate 449
Coloured ink on paper 23.7 x 16.5 cm
c.1932

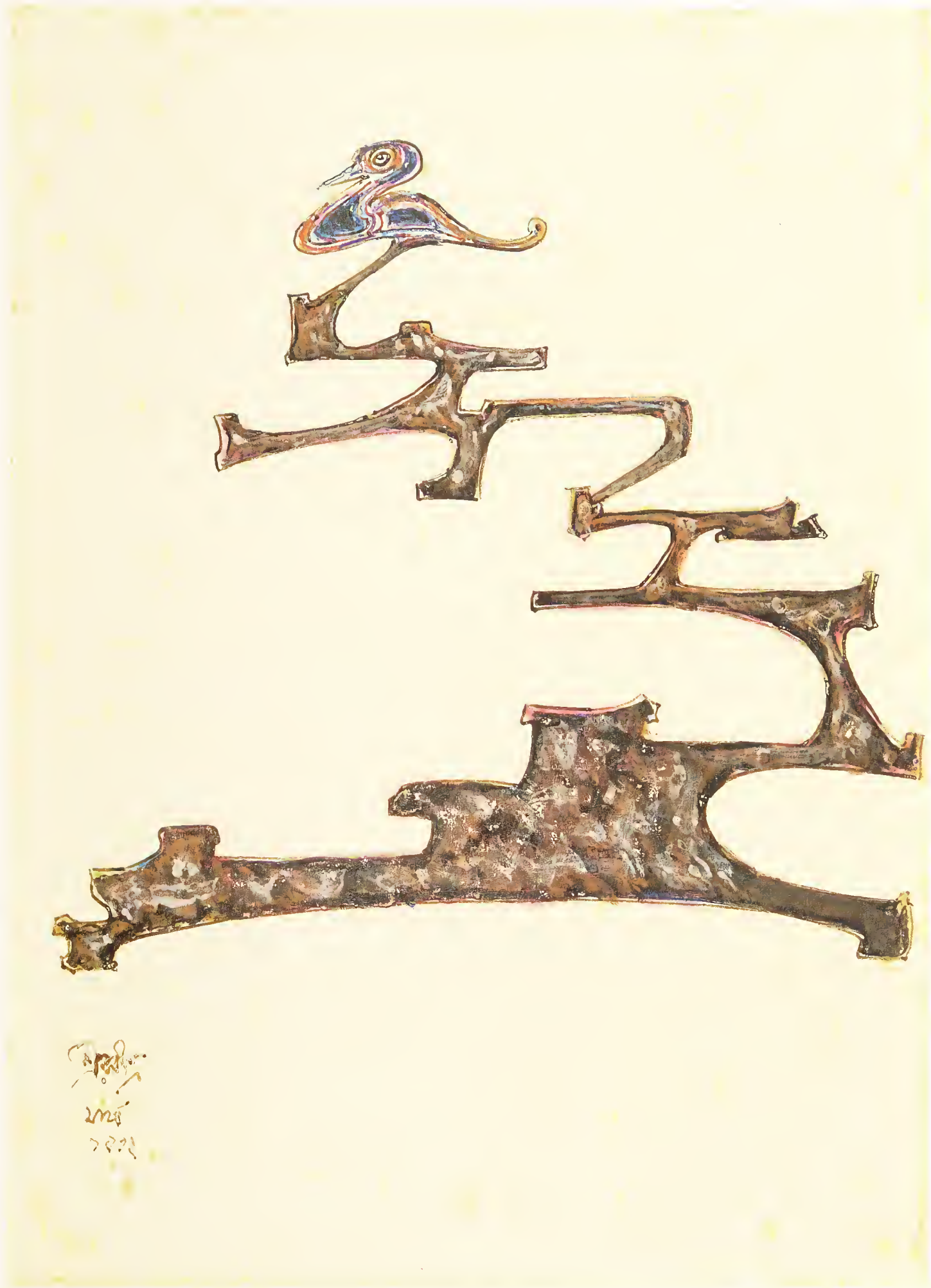


Plate 450
Coloured ink and poster colour on paper 29.5 x 21.1 cm
March, 1932



Top Plate 451
Coloured ink on paper 12.9 x 24.9 cm
c.1932

Bottom Plate 452
Ink on paper 18.9 x 22.9 cm
c.1932



Plate 453
 Coloured ink and poster colour on paper 21.6 x 14 cm
 6 May 1932

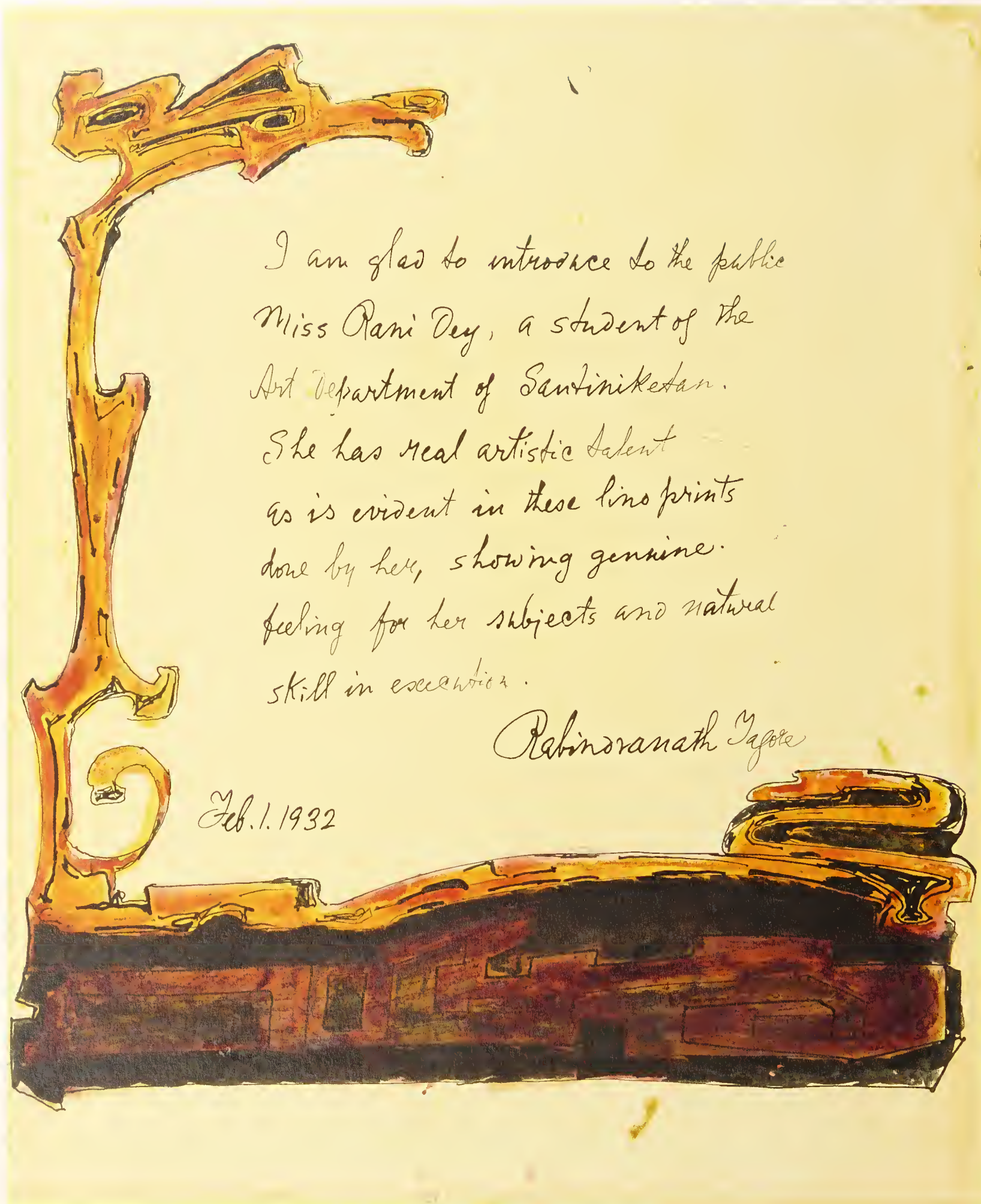


Plate 454

Coloured ink on paper 35.3 x 27.5cm

1. 2. 1932



Plate 455
 Coloured ink, watercolour and oil colour on paper 25.3 x 20.1 cm
 24 May 1932



Top Plate 456
Coloured ink and poster colour on paper 32.5 x 14 cm
c.1932-33



Bottom Left Plate 457
Pen and ink on paper 12 x 9.6 cm
c.1932-33



Bottom Right Plate 458
Coloured ink on paper 11.7 x 11.6 cm
1932



Plate 459
Coloured ink and poster colour on paper 32 x 24 cm
c.1932



Plate 460
Coloured ink and poster colour on paper 40.7 x 57.2 cm
c.1932



Plate 461
Coloured ink on paper 23.5 x 17 cm
c.1932-33

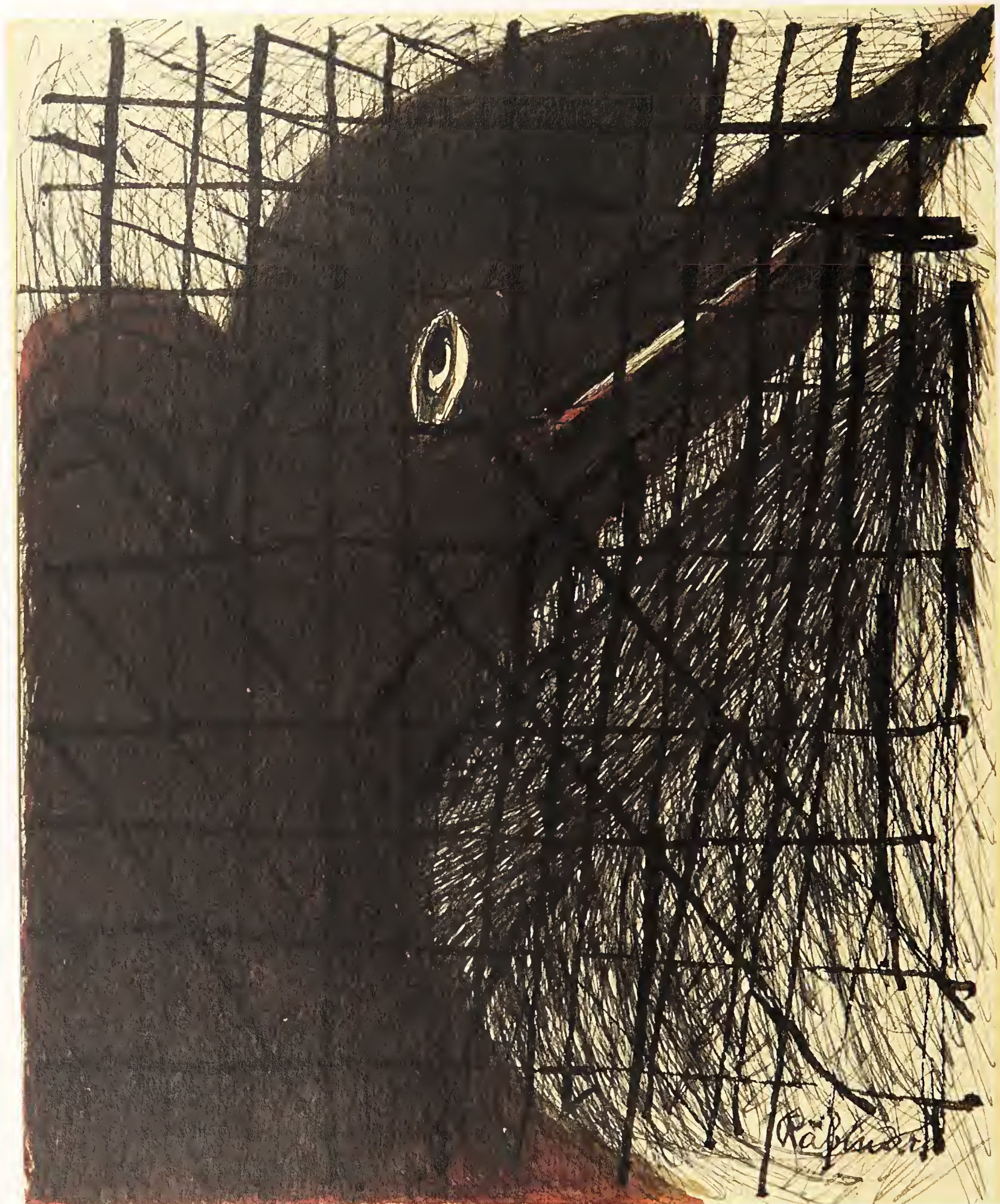


Plate 462
Coloured ink on paper 20.9 x 17 cm
c.1932-33



Plate 463
Coloured ink on paper 25.3 x 18.6 cm
c.1932-33



Top Plate 464
Coloured ink and poster colour on paper 25.1 x 35.1 cm
c.1932-33

Bottom Plate 465
Coloured ink and golden colour on paper 17 x 23.4 cm
c.1932-33



Plate 466
 Coloured ink and watercolour on paper 35.5 x 25.5 cm
 c.1932-33



Plate 467
Pastel on paper 31.4 x 20.8 cm
c.1932-33



Plate 468
Pastel on paper 31.4 x 19.5 cm
c.1932-33



Plate 469
Coloured ink and poster colour on paper 25.4 x 35.6 cm
c.1932-34



Plate 470
Coloured ink with gold and silver pigments on paper 23.5 x 17 cm
c.1932-33

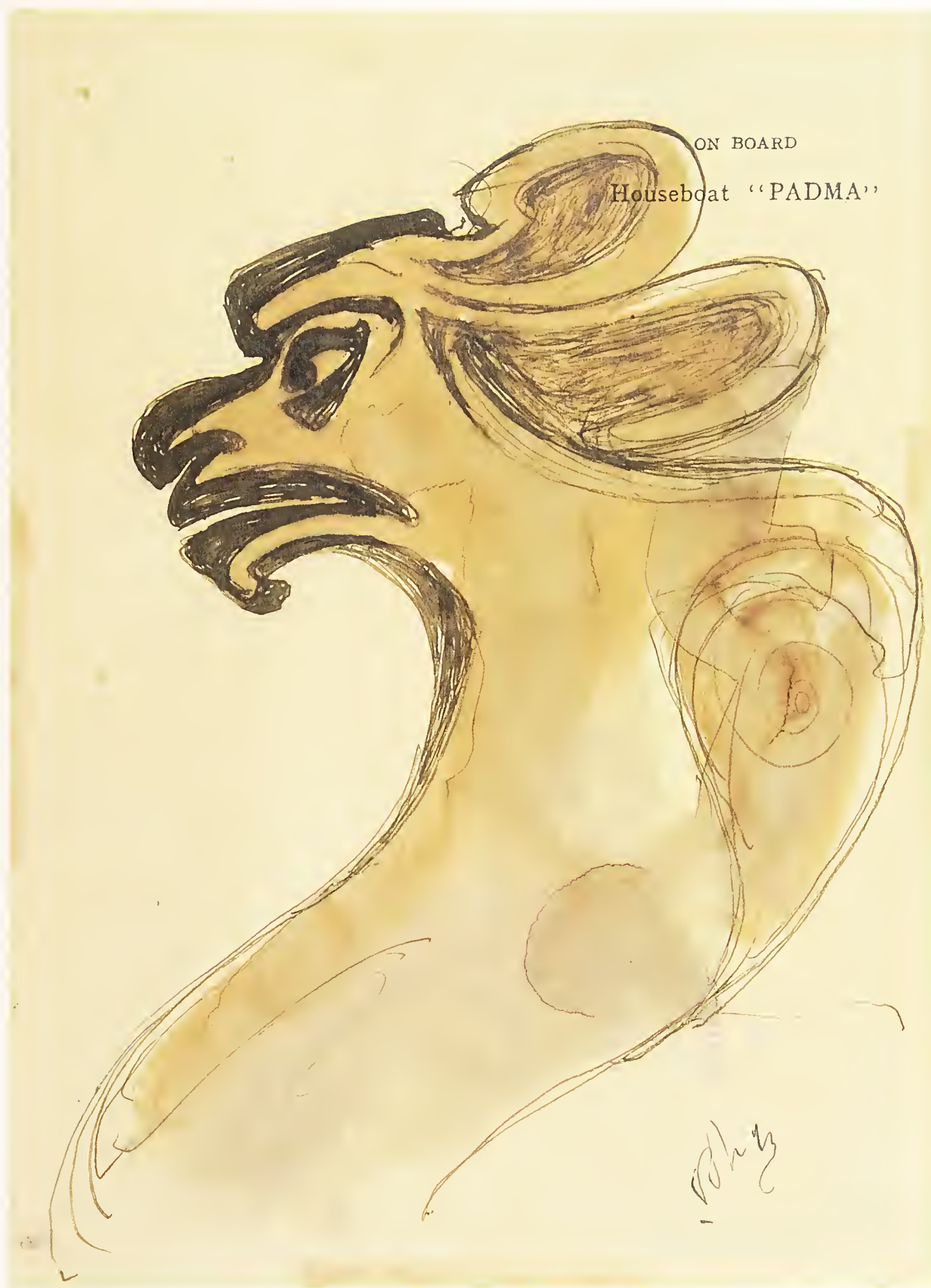


Plate 471
Coloured ink on paper 22.9 x 16.4 cm
c.1932-33



Plate 472
Lead pencil and crayon on paper 21.4 x 31.2 cm
c.1932-33

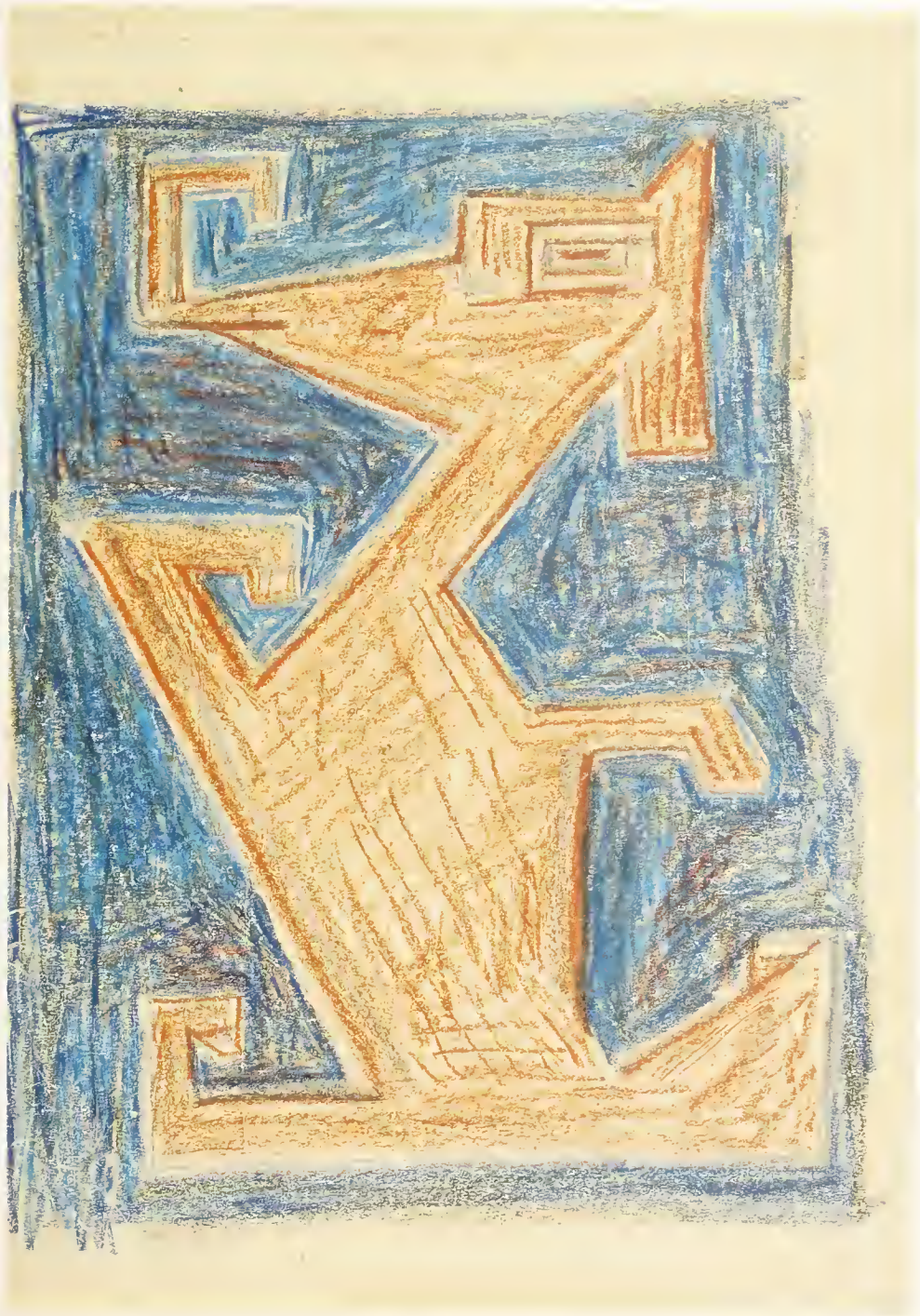


Plate 473
Pastel on paper 25.4 x 17.9 cm
c.1932-33

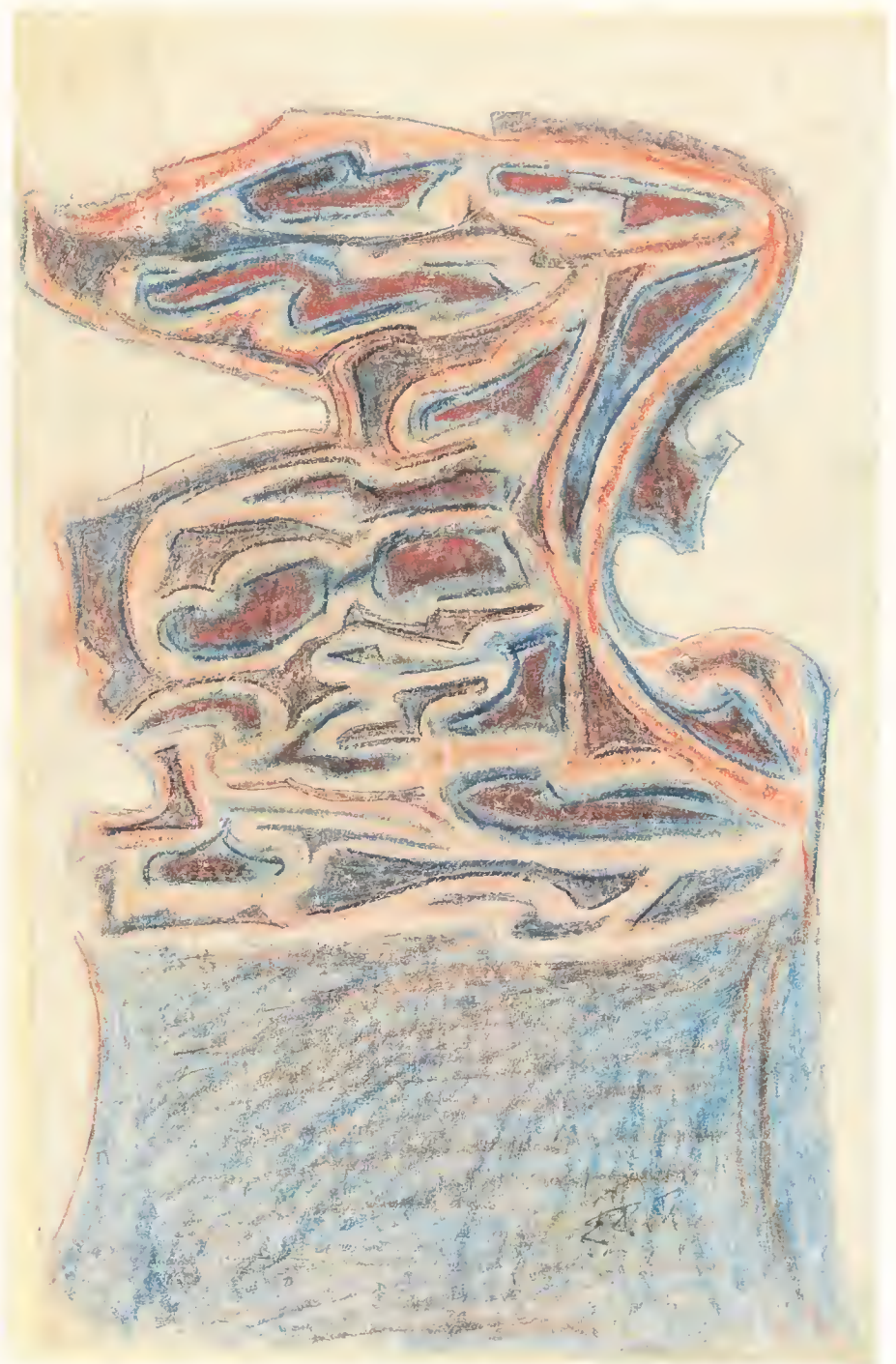


Plate 474
Pastel on paper 31.4 x 17.9 cm
c.1932-33



Plate 475
Coloured ink and pastel on paper 25.1 x 35.6 cm
c.1932-33



Plate 476
Coloured ink and poster colour on paper 34.3 x 15.7 cm
c.1933-34



Plate 477
Coloured ink on paper 17.8 x 19.5 cm
1 Oct. 1933



Plate 478
 Coloured ink and poster colour on paper 15 x 23.7 cm
 c. 1933



Plate 479

Pen and ink on paper 25.5 x 17 cm

1933



Plate 480
Coloured ink and pastel on paper 24.9 x 26.2 cm
18.12.1933



Top Plate 481
Coloured ink on paper 38.1 x 50.4 cm
c.1933-34

Bottom Plate 482
Coloured ink on paper 28 x 21.7 cm
c.1933-34



Plate 483
 Coloured ink on paper 35.6 x 25.4 cm
 c.1933-34



Plate 484
Coloured ink and poster colour on paper 24 x 32 cm
c.1933-34



Plate 485
Pastel, coloured ink and watercolour on paper 17.1 x 23.4 cm
c.1933-34



Plate 486
Coloured ink and poster colour on paper 26.5 x 37.5 cm
c.1933-34



Plate 487
 Coloured ink and poster colour on paper 25 x 35.4 cm
 c.1933-34



Plate 488
Coloured ink and poster colour on paper 28 x 21.6 cm
c.1933-34



Plate 489
Watercolour and coloured ink on paper 38.9 x 31.5 cm
c.1933-34



Plate 490
Coloured ink on paper 22.8 x 17.4 cm
c.1933-34



Plate 491
Coloured ink and watercolour on paper 24.7 x 17 cm
c.1933-34



Plate 492
Coloured ink on paper 20.4 x 12.6 cm
c.1933-34



Plate 493
Coloured ink on 'Shikishi' board 27.1 x 24.1 cm
c.1934



Plate 494
Coloured ink on 'Shikishi' board 27.1 x 24.1 cm
c.1934



Plate 495
Coloured ink and poster colour on paper 33.7 x 41.6 cm
c.1933-34

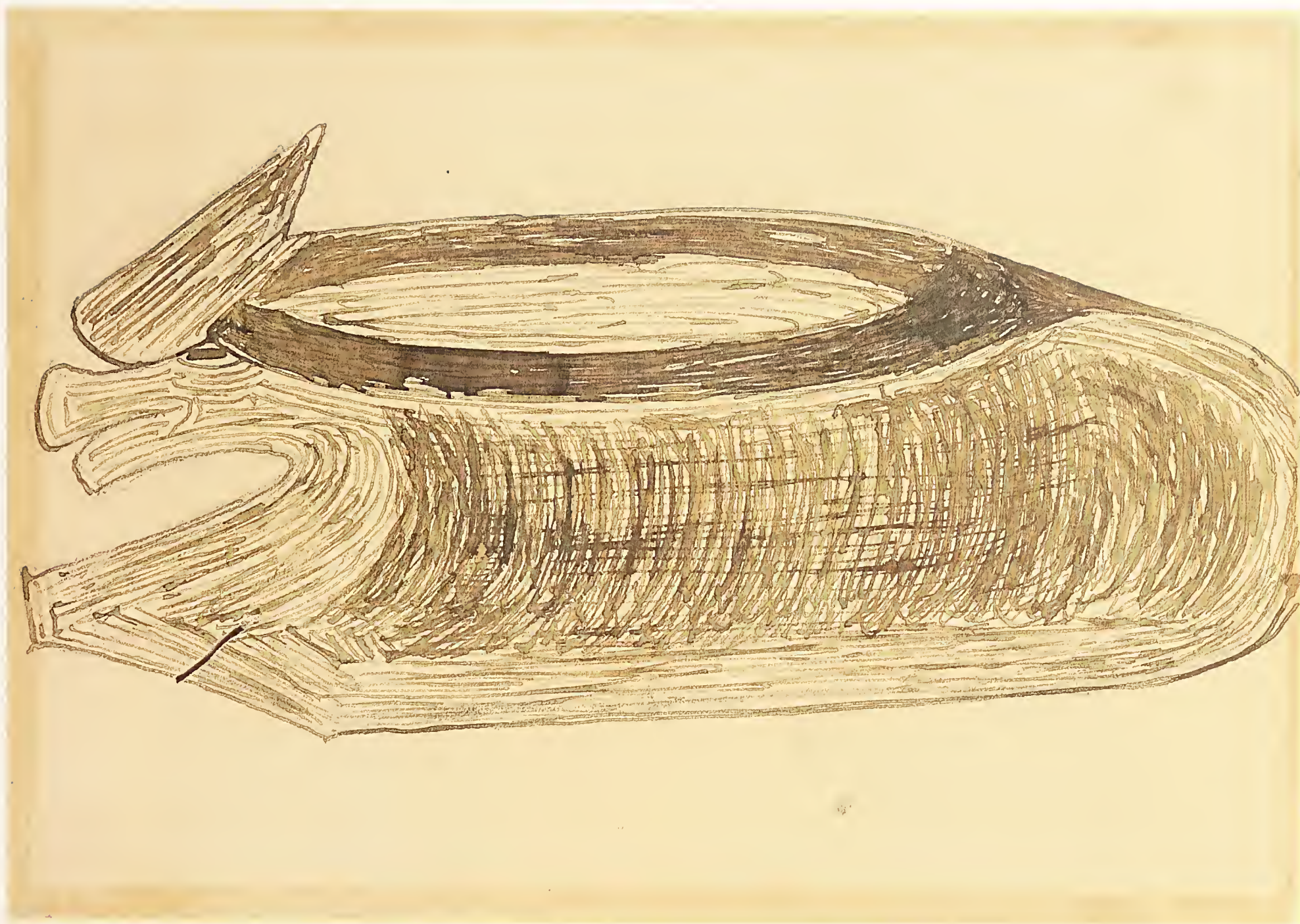


Plate 496
Ink on paper 17.1 x 23.4 cms
c.1934



Plate 497
Pastel on paper 27.8 x 21.4 cm
Nov. 1934



Plate 498
 Pastel and coloured ink on paper 27.7 x 21.6 cm
 31.10.1934



Plate 499
Pastel and coloured ink on paper 24.5 x 18.9 cm
27.10.1934



Plate 500

Pastel and coloured ink on paper 24.6 x 18.2 cm

29.10.1934

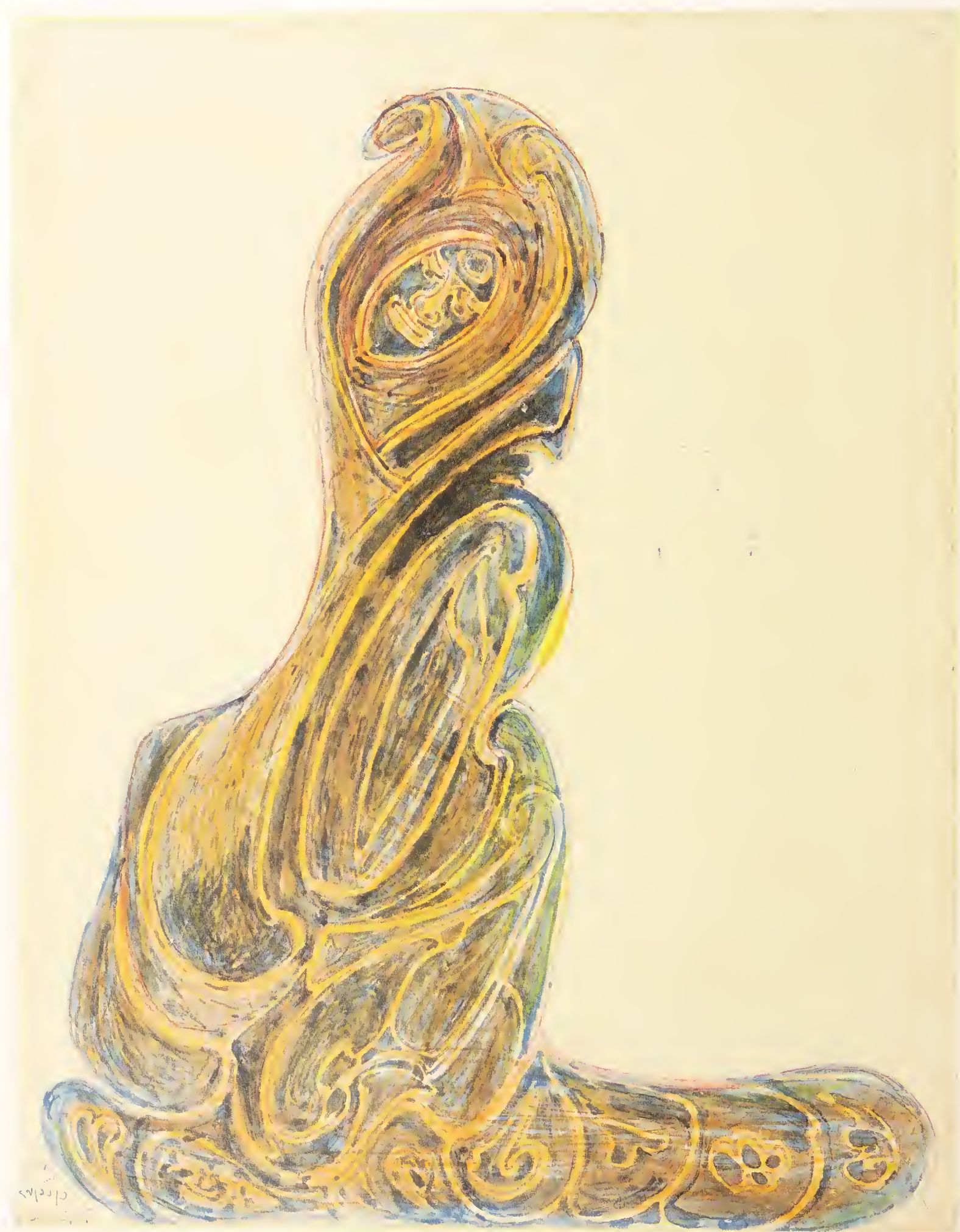


Plate 501
Coloured ink and pastel on paper 27.8 x 21.6 cm
29.10.1934



Plate 502
 Ink and pastel on paper 24.7 x 18.8 cm
 29.10.1934



Plate 503
Coloured ink on paper 35.6 x 25.4 cm
10.10.1934

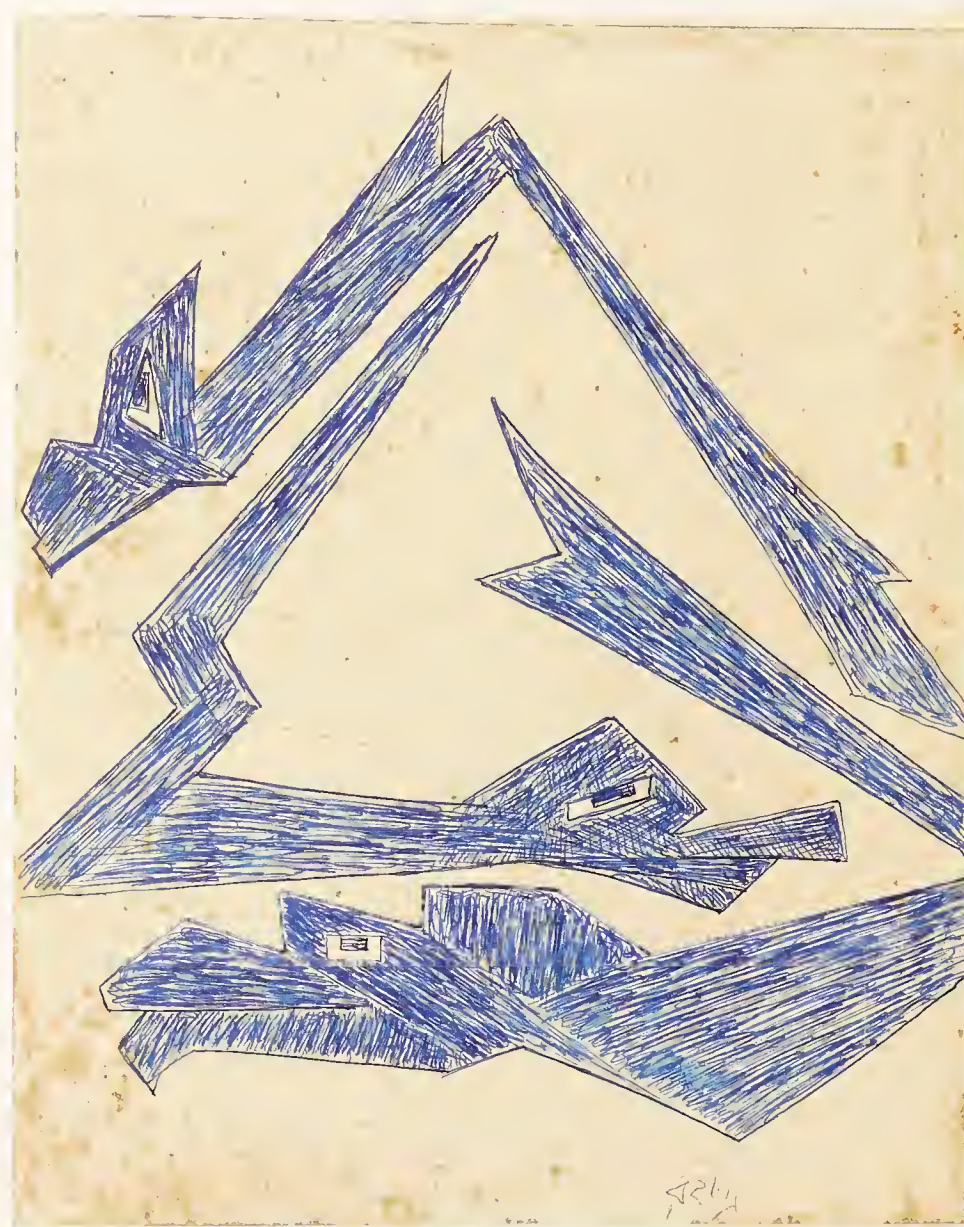


Plate 504
Pen and ink on paper 25.6 x 20.3 cm
c.1934-35



Plate 505
Poster colour and coloured ink on paper 22.7 x 18.4 cm
c.1934-35



Plate 506
Coloured ink and pastel on paper 27.4 x 21.4 cm
30.10.1934



Plate 507
Coloured ink and pastel on paper 27.8 x 17 cm
30.10.1934



Plate 508
Ink on paper 23.5 x 17.2 cm
c. 1934-35



Plate 509
Coloured ink on paper 17.9 x 25.3 cm
c.1934-35



Plate 510
Poster colour and coloured ink on paper 17.9 x 25.5 cm
c.1934-35



Plate 511
Coloured ink and poster colour on paper 76.2 x 55.8 cm
c.1934-35



Plate 512
Poster colour and coloured ink on paper 25.4 x 35.3 cm
17.3.1935



Plate 513

Ink on paper 22.7 x 18.4 cm

5 May 1935



Plate 514
Ink on paper 21.3 x 27.4 cm
14 Oct. 1935



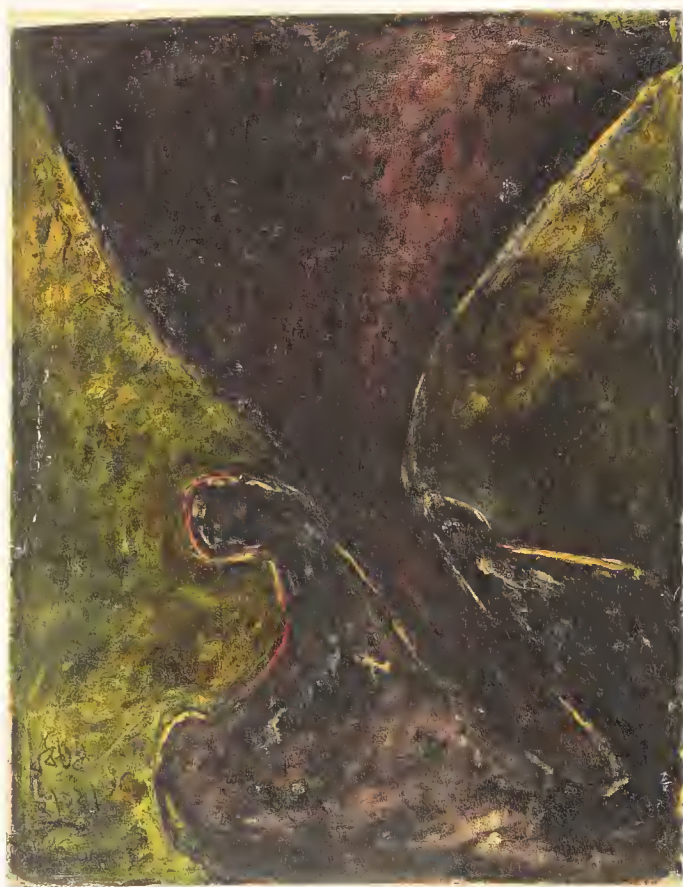
Plate 515
Coloured ink on paper 23.4 x 17.1 cm
26.11.1935



Plate 516
 Coloured ink on paper 17.1 x 23.4 cm
 22.11.1935



Top Plate 517
Pencil and ink on paper 13.8 x 22.6 cm
c.1935



Bottom Plate 518
Left Poster colour and coloured ink on paper 22.5 x 17.1 cm
2.12.1935



Bottom Plate 519
Right Poster colour on paper 23.5 x 17.1 cm
c.1935



Plate 520
Coloured ink on paper 23.5 x 17.1 cm
c.1935



Plate 521
Coloured ink and poster colour on paper 23.5 x 17.1 cm
c.1935



Plate 522
 Pastel and coloured ink on paper 23.5 x 17.1 cm
 c.1935



Plate 523
Poster colour and coloured ink on paper 35.5 x 25.1 cm
4.11.1935



Plate 524
Poster colour and coloured ink on paper 17.3 x 23.5 cm
4 May 1935



Plate 525
Coloured ink and pastel on paper 17.1 x 23.4 cm
20.11.1935



Plate 526

Coloured ink and poster colour on paper 35.1 x 25.1 cm

20.11.1935



Plate 527
Coloured ink and poster colour on paper 23.6 x 17.1 cm
c.1935



Plate 528
Coloured ink and pastel on paper 23.5 x 17.1 cm
22.11.1935



Plate 529
Coloured ink and pastel on paper 23.5 x 17.1 cm
c.1935

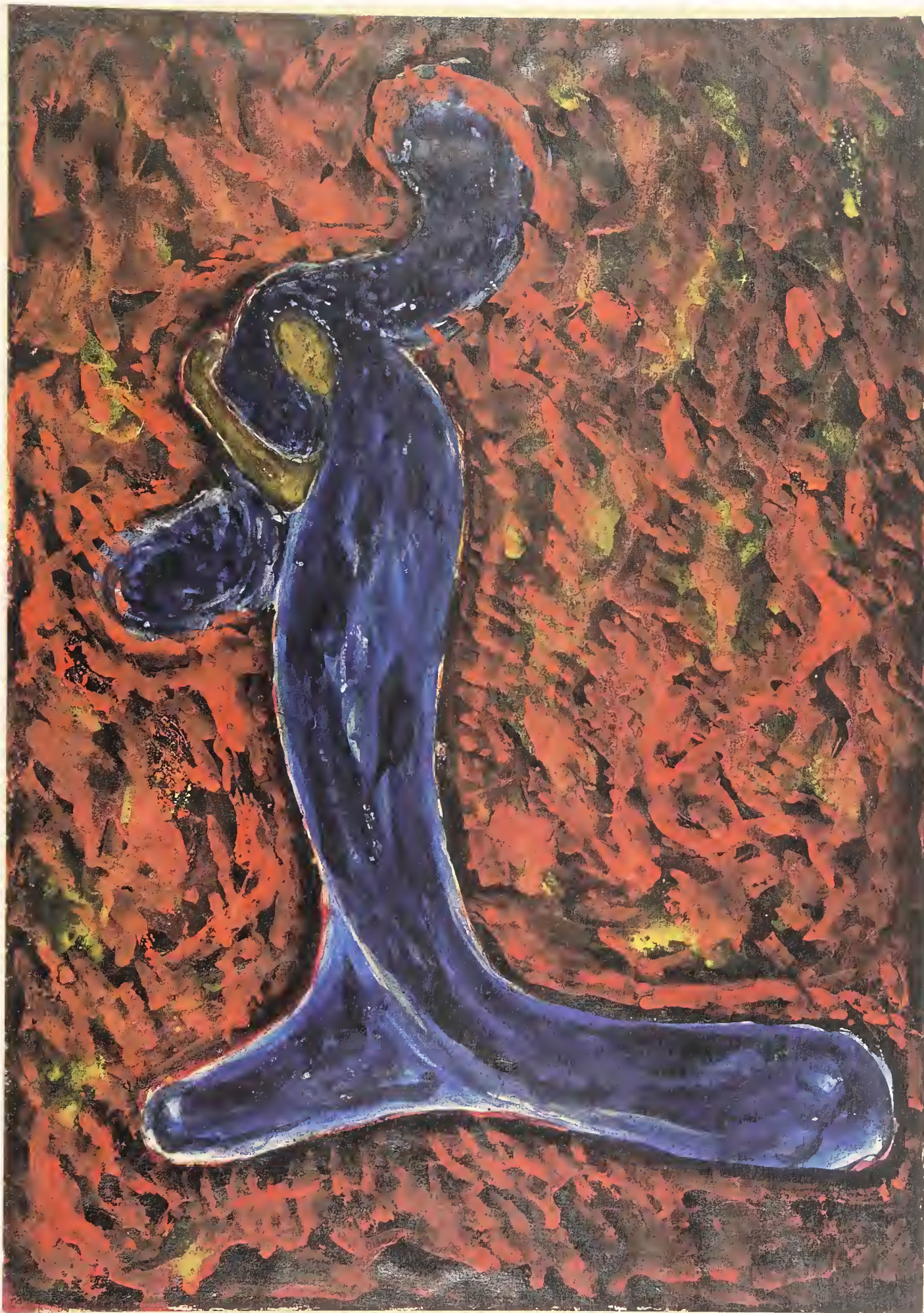


Plate 530
Poster colour and coloured ink on paper 37.6 x 26.5 cm
c.1935



Plate 531
Coloured ink on paper 26.2 x 37.1 cm
23.6.1935



Plate 532
Coloured ink and pastel on paper 25.1 x 35.3 cm
c.1935



Plate 533
Coloured ink and watercolour on paper 14 x 22.1 cm
c.1935



Plate 534
Coloured ink on paper 17.9 x 25.5 cm
c.1935



Plate 535
Pen and ink on paper 20.3 x 12.6 cm
5.5.1935



Plate 536
Pen and ink on paper 25.5 x 8.9 cm
08.11.1935



Plate 537

Poster colour and coloured ink on paper 17.7 x 25.6 cm

7.11.1935



Plate 538
Poster colour and watercolour on paper 22.9 x 17.3 cm
c.1935-36



Plate 539
Coloured ink and watercolour on paper 23.1 x 14.6 cm
c.1935-36



Plate 540
Watercolour and coloured ink on paper 25.4 x 35.5 cm
c.1935-36



Plate 541
Poster colour and coloured ink on paper 17.9 x 25.5 cm
c.1935-37



Plate 542
Coloured ink and watercolour on paper 22.8 x 15.1 cm
c.1935-36



Plate 543

Coloured ink and poster colour on paper 26.5 x 37.6 cm

c.1935-36



Top Plate 544
Blue and black ink on paper 17.3 x 23.5 cm
c.1935-36

Bottom Plate 545
Left Watercolour and coloured ink on paper 18.5 x 21.5 cm
c.1936



Bottom Plate 546
Right Gold colour over crayon on 'Shikishi' board 20.9 x 18 cm
1936



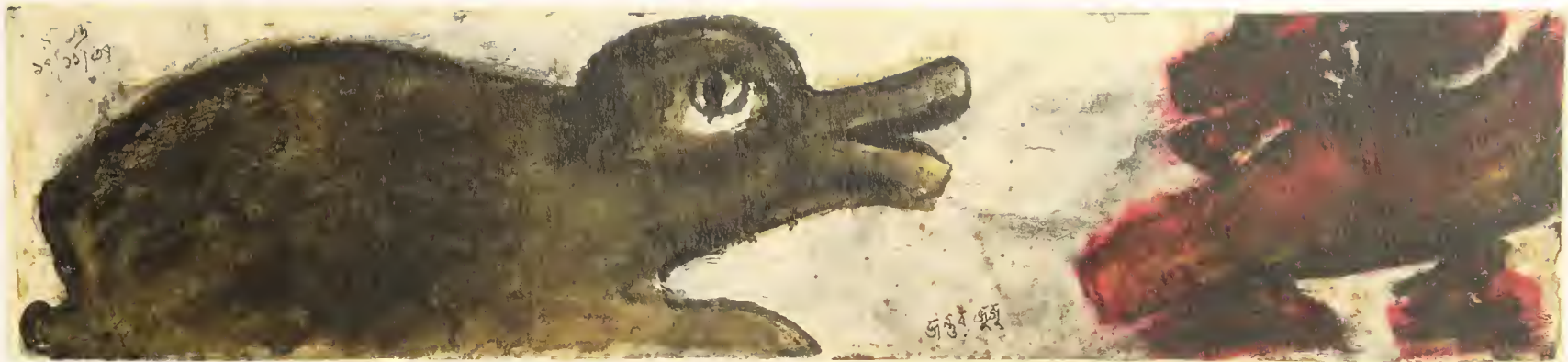
Plate 547
Pastel on paper 28.9 x 14.3 cm
27 June 1936



Top Plate 548
Coloured ink on paper 21.1 x 32.9 cm
c.1936



Bottom Plate 549
Coloured ink on paper 21.1 x 32.9 cm
c.1936



Top Plate 550
Coloured ink and watercolour on paper 9.5 x 42 cm
17.11.1937

Bottom Plate 551
Coloured ink and watercolour on paper 17.4 x 21.7 cm
January 1936



Plate 552
Ink on Nepalese paper 22.8 x 38.8 cm
c.1937-38



Plate 553
Coloured ink on Nepalese paper 39 x 25.7 cm
c.1937-38



Plate 554
Coloured ink and poster colour on paper 50.1 x 67.3 cm
24.6.1937



Plate 555

Coloured ink and watercolour on 'Shikishi' board 21.8 x 18.1 cm

c.1938



Plate 556
Poster colour and coloured ink on paper 70 x 32.9 cm
20.12.1938



Plate 557

Ink and poster yellow on 'Shikishi' board 18 x 21.1 cm

23.7.1938



Plate 558
Coloured ink on paper 38.7 x 23.9 cm
25.2.1938



Plate 559
Coloured ink and poster colour on paper 38.2 x 22.2 cm
c.1938



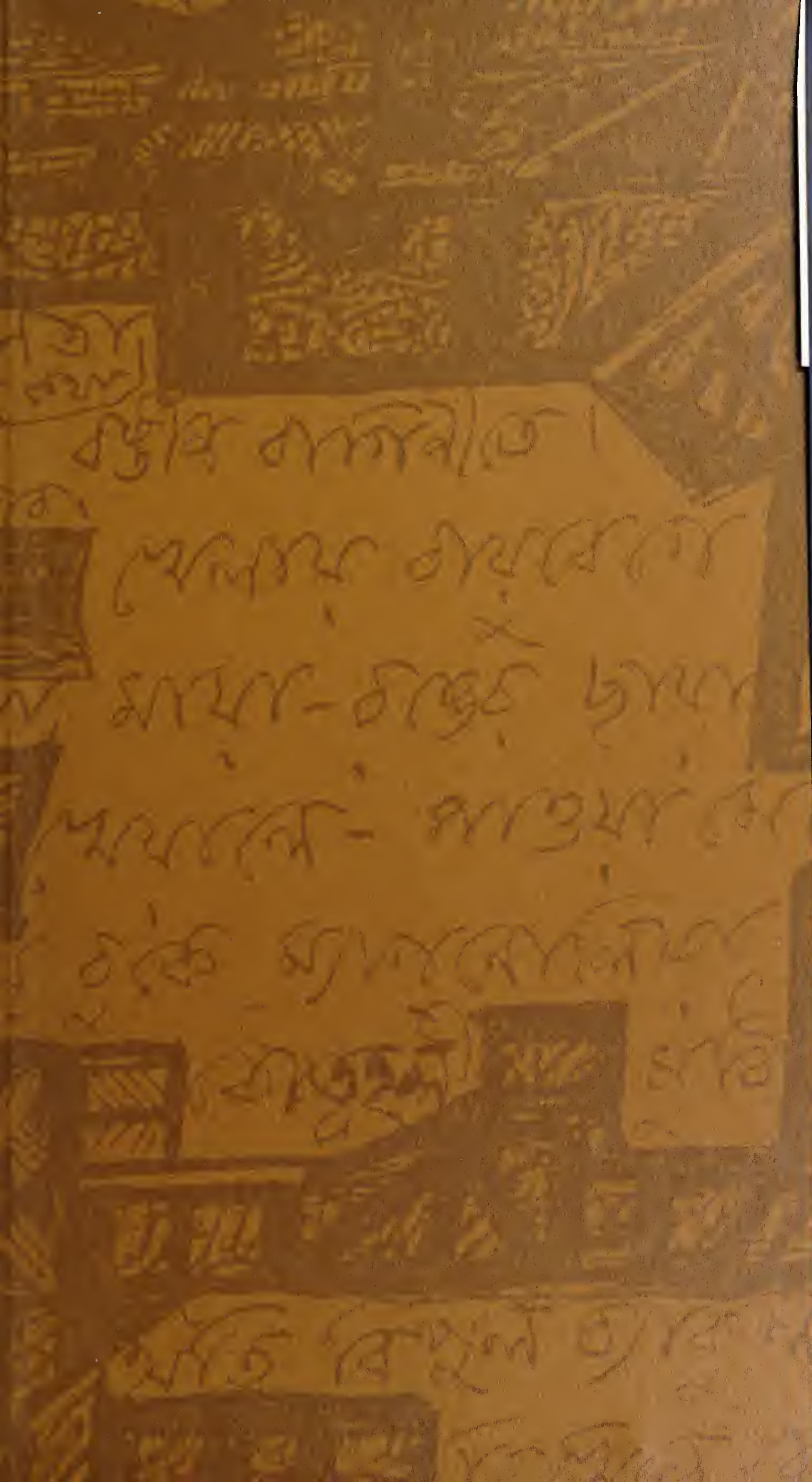
Plate 560

Pastel and coloured ink on paper 25.3 x 35.5 cm

15.1.1939



Plate 561
Pen and ink and pastel on paper 25.4 x 32.5 cm
15.7.1940



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